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Very romantic is Prince Rupert's early history, and very eventful his after life. The son of that Elector Palatine whose sudden elevation to the crown of Bohemia reads like a page of fiction, and whose mother, "the pearl of Britain," "the Queen of hearts," was the only Stuart in whose breast lofty chivalrous feelings found a place,—born scarcely six weeks after that father and mother had been crowned with such pomp and amid such eager rejoicings in the old Cathedral of Prague,—Prince Rupert must have indeed seemed heir to a bright inheritance. Joyfully did the citizens of Prague flock to the palace where free admission was given to all to behold "their own prince,"—and great were the feastings. Bethlem Gabor, that "name of fear," was chosen sponsor. It seemed prophetic of the future career of the little prince when at his splendid baptism Count Thurtzo, as proxy for Bethlem Gabor, received him from the archbourgraving, and transferred him from his mail-clad arms to the gauntleted hands of the deputies of Lusatia, Moravia and Silesia. Pageants and festivals followed; and then, after a few short months, the united forces of Austria and Bavaria poured down upon the doomed city—the battle of the White Mountain was fought—and "the Queen of hearts" and her children were destitute fugitives. In the hurry of flight, little Rupert, not yet twelve months old, was laid down by his nurse; and there he was discovered sound asleep by the chamberlain, who hastily snatched him up and flung him into the last carriage of the wretched train that conveyed the mother and child first to Breslau, and thence to the castle of Custrin;—where, only two days after, his brother Maurice was born.

Frederic and Elizabeth—the wearers of a royal, the expectants of an imperial crown—after many repulses, found at length among the stern republicans of Holland that shelter and sympathy which monarchy and nobles had denied them. Here the first years of young Rupert's life were passed, and he was early sent to the University of Leyden with his two older brothers. His progress in the classics was slight; but in the languages of modern Europe, in the mathematics, and especially in whatever related to military science, his proficiency was marked. He appears to have been the favourite son of his gifted mother; and after the early death of her broken-hearted

husband it is probable that she looked to him as the one who in future years might maintain the cause which now seemed hopeless. In 1635, when scarcely sixteen, Rupert made his first campaign as a volunteer in the life-guard of the Prince of Orange, "discharging all the duties and sharing all the hardships of the private soldier." The following year he came over on his first visit to England, and received from Charles and Henrietta a welcome reception. While in England overtures for his marriage with Mdlle. de Rohan were made, and negotiations were carried on for some time; but in the summer of 1637 Rupert returned with his brother the Palatine,—"very unwillingly," says a contemporary letter, "for being hunting that morning, the Prince wished that he might break his neck, so that he might leave his bones in England." Accompanied by his favourite brother Maurice, Rupert now proceeded to the siege of Breda; where he met several Englishmen, Goring, Astley, Monk and others who in after days were to serve under his command. On the surrender of Breda, he joined the Swedish forces under Banier, and was soon after taken prisoner in a skirmish by the Austrians. He was sent prisoner to the castle of Lintz, and here endured a captivity of nearly three years, "civilly treated, although allowed only a page and two servants to attend upon him." Here, according to the account of his anonymous biographer, whose curious manuscript has supplied Mr. Warburton with the foregoing notices—like a very knight of romance, his castellan's daughter fell deeply in love with him. A greater advantage, however, he derived from the visit of the Archduke Leopold; who, probably touched with the hard fate of the youth of eighteen, obtained permission from his brother the Emperor for many indulgences, such as "playing at tennis, to practise with the skrewed gun (the rifle), to enjoy all martial exercises," and, more pleasant than all, "to leave the castle for three days at a time, hunting or visiting, as he pleased." Ere long, these privileges were revoked, and "twelve mousquetiers and two halberds watched night and day, over that beardless boy in that strong castle."

"Still, youth and its hope triumphed over persecution. Debarred from all human society, the Prince made friends of a 'beautiful white dogge and a hare.' The former was given to him by Lord Arundell, and was 'of a breed so famous that the Grand Turk gave it in particular injunction to his ambassador to obtain him a puppie thereof.' It is curious to observe this daring and restless man amusing himself by teaching a dog that discipline he himself could never learn, and inducing a hare to lay aside that fear towards him that he inspired so widely even among brave men. 'This hare used to follow him about, and do his bidding with docility,' having discovered in this wild soldier some touch of the same gentle nature that its fellow found in the poet Cowper."

"The white dogge," however, lived to see his master restored to freedom, and to be so renowned, when Rupert had become a name of fear, that the Cavaliers in their exuberance of loyal devotion drank healths to it,—as we find reported in some of the diurnals,—"on their knees!" It followed its master through many a battle-field, but at length met its death at Marston Moor.

Through the continued intercessions of Archduke Leopold, Rupert was finally set at liberty; and on the invitation of his uncle, he came over to England.

"The wind was fair, and the 'seas contributed to the designs of the Prince, yet his mind went faster than his vessel, and the zeale he had speedily to serve his majesty, made him think diligence itself was lazy.' Having narrowly escaped the Parliamen-

tary cruisers off Flamborough Head, they reached Tynemouth in safety. Hence they rode post for Nottingham, Daniel O'Neale, Somerset, Fox, and others being of their company. It was evening when they landed, but Rupert was not a man to wait upon the morning, and immediately calling for horses, he set forth. It was in the month of August, but as his evil destiny would have it, there came on a sharp frost, and his horse slipping in the dark, the Prince was thrown with violence and dislocated his shoulder. There happened to be a 'bone-setter' living within half a mile of where he fell, and the limb was set, but it was three days before Prince Rupert was able to resume his journey. When he reached Nottingham he found that the King had gone to Coventry; so, mounting again, he followed him. Before he had gone far, however, he learned that the King was at Leicester Abbey, where the Prince joined him, and received charge of the royal cavalry, consisting of eight hundred horse! The next day, being the 22nd day of August, they proceeded to Nottingham, where the ROYAL STANDARD WAS THEN SET UP."

The view of "the events preceding the war" had better have been left out, as only farther enlarging these bulky volumes; and the same may be said of the following chapter, entitled "Preliminaries of the War," which, among other extraneous matters, gives us a view of London at this period. So far as regards the general appearance of the streets, Mr. Warburton is fairly correct, but his view of the citizens and of their feelings is altogether mistaken. There was nothing in old London that at all resembles "the trades and crafts" of the Scotch or Continental burghs. The city companies were associations of merchants; for all the twelve, with the single exception of the Goldsmiths'—and these were bankers—were mercantile. "And now," he tells us, "this once loyal people of London, merchants, trades, masters, and apprentices appeared violently Roundhead as one man." We should like Mr. Warburton to point out when London ever was a "loyal city"—that is, in the conservative sense of the term. As we have read her history, we have found her ever foremost in the strife against king or prelate; and in 1642 she but stood on the same ground as she did four hundred years earlier, and flung the same defiance against Laud and Charles that she had against Boniface and the third Henry. Independently of the religious bearing of the question, the decided part which London took throughout the contest against Charles is strong proof, we should think, to any intelligent mind that his government was radically bad. The presence of a brilliant court and the consequent influx of strangers, and the impulse to trade which these would give, might, we should think, have aided in securing a party at least for the monarch; but London, whose streets had glittered with shows and pageants—London, whose goldsmiths and embroiderers had furnished the most expensive works,—joined as one man in denouncing the King and demanding a simpler and freer form of government.

It is very well also for Mr. Warburton, and writers of his views, to point exultingly to the nobility and country gentlemen, as though all the intelligence were on their side; but whoever is familiar with the character of that age, with its private and social life, must be aware that the London merchant, even the shopkeeper, at the very fountain-head of political information, had opportunities for forming his opinion twenty-fold greater than the nobleman in a distant county wholly dependent upon the gossiping "news letter" of his paid London correspondent,—or the country gentleman who in the brief intervals of hawking and hunting received from his parson, from the neighbour who had paid a hasty visit to London, perhaps

from the higgler or pedlar, slight and apocryphal notices of what was going on. It was natural that such men as the latter should be the advocates of things as they are. What was it to them that commerce was impeded,—they looked not to trade for support? What was it to them that men were pilloried and branded for the assertion of free principles?—"all that the nurse and all the priest had taught" had ever held unchallenged sway over their minds. It was natural for the Cavalier party thus to think and thus to act,—for the privileged orders are seldom privileged with a wise foresight; but that writers in the present day should re-echo their opinions, and while actually boasting of popular freedom ridicule and abuse the men who gained it for us at the sword-point, is as ungrateful as it is unphilosophical.

Passing over scores of pages in which Charles is exhibited alternately as a weak and wayward monarch, and as a pious, long-suffering and most ill-used prince, together with much turgid declamation about "dark fanatics and fierce sectarians," and such like,—although it seems difficult to ascertain how there could be darker fanaticism in rejecting Easter than in keeping it, or in repudiating the surplice than in adhering to it,—we come at last to Prince Rupert's gallant doings in the coming war.

The author's remark that "the common soldiers of this army, and without doubt many of its officers, had little intention of making war upon their King," is childish indeed. It is amusing to find the Parliament troops in one page represented as ignorant fanatics, and in another as having been "elaborately taught." The crowning lesson, however, it appears, was given by Cromwell, who "confided to his Ironsides that he would pistol the King in fight as soon as any other man." Now, this has always seemed to us a proof of the clear-headedness of that remarkable man. Essex and Fairfax and all those who, with arms in their hands and determination to use them, still shrank from the thought of actual conflict with the King, were but putting a cheat on their consciences. What if their own pistol did not reach Charles? On the very battle-field, directing the charge of cavalry and the fire of the artillery, might not the sword of the trooper, the bullet of the culverin do the very deed they shrank from?—and were not they still the responsible agents?

In all the battles of the Royalists distinguished himself; and his fierce onslaughts and cruel pillage of the towns which had stood out against him were not likely to render him less acceptable to his uncle, as the following savage letter to the Earl of Northampton will prove.—

"Charles R.—Right trusty and well-beloved cousin, we greet you well; our express will and command is, that you forthwith take and seize upon all the provision of victuals of what kind soever now remaining in the town of Banbury, and dispose the same into the castle for the supply of such soldiers as you shall leave there; and when you shall receive certain information that the rebels intend to march again to that town, we command you speedily to set it on fire and to burn it down, and to retire with your horse to some place of safety thereabouts. Hereof you may not fail, and for your so doing these shall be your warrant. From our Court, at Oxford, this 2nd of January 1643."

Now, Banbury was a large and very flourishing manufacturing town at this time; nor could the burning it down have at all harassed the Parliament troops, for there were plenty of adjacent villages where they could be quartered; but Banbury had passed into a very bye-word as a Puritan town, and therefore it was singled out for destruction. We have no instance of a Royalist town being ordered to be burnt by the Parliament. A despatch

from the Earl of Derby to Prince Rupert shows that such revenge was becoming common among the Cavaliers. On summoning Lancaster, and receiving "so slight an answer, after awaiting it nearly a whole day, I, enraged to see their sauciness against so good a Prince, made bold to burn the greater part of the town, and in it many of their soldiers." At the taking of Birmingham Rupert himself appears to have adopted the ferocious system of Lilly rather than that of Gustavus Adolphus, under whose officers he had been bred. The Royalist account, which Mr. Warburton subjoins to the opposite statement, admits the charges in most part, but vindicates the troopers because they were called "devilish cavaliers" and "hellish traitors," and a preacher declared that he "did and would fight against the King." To this appalling statement the Royalist printer has properly appended a note of admiration. We have soon after a furious tirade against the iconoclasm of the Parliament soldiers; still, we should think the burning houses of Cirencester, Lancaster, and Birmingham were proofs of as great ferocity as the smashing of painted windows. Greatly must we lament those injuries to our beautiful mediæval remains; but is it Roundhead troopers only who have defaced fair imagery and delicate carvings? The "Popish" soldiers of Wallenstein and Lilly could commit equal ravages.

The career of Prince Rupert, so far as reckless valour and high spirit could make it, was brilliant. On Chalgrove field, at the siege of Bristol, at the fatal battle of Newbury, he was still foremost, and great was the debt of gratitude that Charles undoubtedly owed to his illustrious nephew. But the King was now under the evil influence of Henrietta Maria, and the feuds and intrigues which finally disgusted the gallant Rupert had commenced almost from the very day of her arrival at Oxford. To put aside every friend and counsellor whom Charles valued and to substitute for them her own favourites—men skilful in little else than intrigue and flattery—was the object for which she unceasingly laboured; and never was truer word spoken than when the Parliament leaders declared her to be "the Erinnyes of the State," the very "evil genius of the King." Her first attempt was to irritate the Marquess of Hertford, one of the King's most staid adherents,—her next, to induce the King to confer on the treacherous Digby the joint secretaryship which had been held by Lord Falkland, and to bestow additional honour on Wilmot, both of whom already were endeavouring to thwart Rupert in every possible way. Meanwhile, the high estimation in which the latter was still held by the King encouraged him. The post of Master of the Horse was conferred; and when the Scotch invasion became imminent, he was appointed "President of Wales," and received an English peerage designating him "Earl of Holderness and Duke of Cumberland." But the Scotch were pressing onward, and Rupert was summoned from Wales to take part in the approaching conflict. He raised the siege of Latham House; and pressing onward to Bolton, gave proof to the adherents of the Parliament what measure of mercy they might expect, by giving up the town to indiscriminate pillage and killing sixteen hundred men! No wonder that the Puritans at Marston Moor stood so firmly and fought so sternly with the example of Bolton before their eyes!

For the fatal results of this battle Charles himself seems to have been alone answerable. That Rupert was unwilling to meet the northern army is evident from the fact of the King in his letter expressing his "mere peremptory demands," and his remark that "if York be

lost I shall esteem my crown little less,"—"wherefore I command and conjure you, by the duty and affection I know you bear me, that you immediately march with all your force to the relief of York." Rupert, thus commanded, marshalled his troops, "and at the head of 2,000 cavalry dashed into York." It was amid darkness and thunder and lightning that the hard-fought battle of Marston Moor was won.

The King's "happy progress," as it was called, into the West followed in the autumn; and although he was still on apparently good terms with Rupert, Goring and Digby were diligently employed in endeavouring to promote coolness, if not hostility, between them. "On the 7th of May, 1645, the King commenced his last and fatal campaign;" and the next day he joined Rupert, who had been active on the borders of Wales. The siege of Leicester followed; it was taken on the 31st, and sacked with the usual ferocity of the Cavaliers. But their triumph was short; only fourteen days after, "the crowning mercy," the battle of Naseby was won. Here, as he ever did, Prince Rupert fought most bravely,—but in vain. The royal troops were utterly scattered; and never again did Rupert or Charles appear on the battle-field. Rupert retired to Bristol, and the King to Ragland Castle; from whence he contemplated visiting Rupert, who still held that important city. He soon, however, changed his plan, and wrote a very cautious kind of letter,—which is here given. Meanwhile, Prince Rupert learned what was already no secret to those about the King,—that the latter had determined to go to Scotland; and the following spirited letter was addressed by him to the Duke of Richmond.—

"My Lord,—It is now in everybody's mouth, that the King is going for Scotland. I must confess it to be a strange resolution; considering not only in what condition he will leave all behind him, but what probability there is for him to get thither. If I were desired to deliver my opinion what other ways the King should take, this should be my opinion, which your Lordship may declare to the King. His Majesty hath now no way left to preserve his posterity, kingdom and nobility, but by a treaty. I believe it a more prudent way to retain something than to lose all. If the King resolve to abandon Ireland, which now he may with honour, since they desire unreasonably; and it is apparent they will cheat the King, having not five thousand men in their power. When this has been told him, and that many of his officers and soldiers go from him to them, if he have no more consideration of such as stay, I must extremely lament their condition, being exposed to all ruin and slavery. One comfort will be left; we shall all fall together. When this is, remember I have done my duty. Your faithful friend,
RUPERT.
Bristol, July 23, 1645."

It was probably the feeling that he could not depend upon the word of his uncle, together with the desperate condition of the Royalist party, that hastened Rupert's determination to surrender Bristol:—which was accordingly done on the 10th of September. The anger of the King when he learned this was extreme; and he immediately issued a proclamation depriving his nephew of all his commissions. This portion of Rupert's history is examined at great length, and illustrated largely by the letters; and we fully agree with Mr. Warburton that he could scarcely have done otherwise. Charles, however, would not be convinced; and he sent a passport "that told him he was to seek his subsistence wherever he could find it." To this Rupert replied by a very feeling letter; and subsequently he demanded an interview with the King,—and with his characteristic impetuosity "resolved to break through the enemy," and proceed to Newark, where the King was.—

"When he came, the Governor drew out to receive him; and when he came in, the Prince

desired the King, if he would have him go away, he might be tried by a council of war; which he was, and cleared, the Earl of Lindsey being present. The thing in issue was, the yielding of Bristol; the Prince was cleared, and the King signed an instrument, signifying as much. Then the Governor of Newark, Sir R. Willis, having drawn out of the town, as aforesaid, it was looked on as a crime, and he was turned out. Then Prince Rupert and Prince Maurice, Lord Gerard, Colonel Osborne and Sir John James desired leave of the King to be gone; and they had leave, and sent to the Parliament for a pass, and they would give none, except he would engage never to serve the King, which he refused. They went now to Worcester, and there resolved to cross over the Avon and go to Woodstock. The enemy had the pass, and refused him passage; whereupon, he borrowed some musketeers at Worcester, and beat the enemy, and he came and got over and got to Woodstock. From Woodstock the Prince wrote to the King to know what he should do; who sent him, by Colonel Legge, a paper to confess a fault, &c. Then the Prince sent a blank paper to the King by Colonel Legge, with his name subscribed, desiring His Majesty would set down what he should do, because he could not go with the Parliament's leave, nor stay with the King's. The King, with tears in his eyes, took that so well that all was at peace."

But the machinations of Digby had too far prevailed with the King to allow the Prince any hope of restoration to former favour—even had the Royal cause been less desperate than it was. So, the hero of so many a hard-fought battle, now only in his twenty-seventh year, quitted England, with his faithful brother Maurice, to seek his fortune, first as a soldier of fortune in the French army, and then on the high seas. This part of his life is narrated from a manuscript account found among the Benett papers; and it tells, sometimes very naively, the incidents that befel the gallant Rupert "by field and flood." After serving nearly two years with the French army, Rupert and his brother took the command of the Royalist fleet, and cruised for some time in the Channel.—

"The royal cause was now at sea; the whole Cavalier system was transferred at once from military into naval details: generals became admirals; colonels, captains; soldiers, marines; garrisons became ships' crews; intrigues and cabals were transferred from Merton and Oriel Colleges to the Hague and the royal fleet. The statesmen of the royal party were the most out of their element. They assumed something of a mercantile and appraising character; and it is curious to find Hyde Culpepper and others discussing with as much zest the price of sugars, indigo and 'jacoletto,' as in our first volume they speculated on subsidies and fifteenths, and the fatal ship-money. Through the mass of his naval correspondence we may trace a very curious texture of warlike and commercial interests. The latter, however, is always subservient to the former. If new guns for the Antelope or the Honest Seaman are required, hides, or, peradventure, elephants' teeth are to be exchanged for them: if the exiled King of England prevails on some merchant to cash a bill for him, it is always drawn upon Prince Rupert; and a frigate is dispatched for means to honour it. If the Palatine's men become more mutinous than usual, from want of pay, he sends them out to catch a ship for themselves, the first that heaves in sight; they are seldom particular about the flag. And in this marvellous manner, the Palatine leads his squadrons for four long years through fleets of the angry enemy, with a Blake at their head; not only receiving no money from the King, but supporting him and his needy courtiers by his formidable industry. He who shall hereafter write Prince Rupert's life, unencumbered by the responsibility of formal MSS., will make a stirring tale of his adventures."

The Prince subsequently made a voyage to Portugal; during which "two proper ships," a "Malaga-man," and other prizes were taken. After a short stay at Lisbon, he proceeded to the Straits,—from thence to the coast of Barbary, all along making prizes in true buccaneer

style,—and then "stood away for the Canary Isles, as there we might meet with the English East Indian fleet." Thus were the following years of Prince Rupert's life passed in frequent perils and storms:—in one of the last of which his faithful companion and brother, Prince Maurice, was lost. In 1652 Rupert settled in France; where, according to Evelyn, he made a splendid appearance, fascinating half the Court ladies with "his noble personal appearance, his birds of brilliant plumage, his blackamoors," and perhaps more than all the fame of his fancied wealth in gold and gems.

From this period to that of the Restoration Rupert seems to have quite retired into private life, and no longer engaged in the field or on the ocean. He "found new scenes of unexhausted interest in the forge, the laboratory, and the painter's studio." It was about this time that he discovered, or perhaps perfected, the art of mezzotint; he was also engaged in making experiments on gunpowder, "an hydraulic-engine, a mode of making hail-shot, and an improvement in the naval quadrant." Truly, few men possessed more activity of body and mind, or more versatility of taste, than Prince Rupert. At the Restoration he returned to England, was sworn in a member of the Privy Council, and became a member of the Royal Society. He seems to have taken little share in public affairs; but to have almost confined himself to "the high tower in Windsor Castle," where experiments in mechanics, chemistry, and natural philosophy occupied his time. Only once, at the breaking out of the Dutch war, were his services required,—and then Rupert was appointed to a joint command of the fleet; but the intrigues of the Cabal so far prevailed, that just as his ship was weighing anchor he was ordered to return on shore. The following year he was re-appointed,—and fought with his old characteristic courage. After again returning to his scientific pursuits for some years, he was again summoned in 1673, and fought his last battle against the French fleet. From this time we learn nothing more of him, save that he died in November 1682, leaving two illegitimate children,—one Dudley Bard, the son of Lord Bellamont's daughter, the other Ruperta, the daughter of Mrs. Hughes the actress, —to whom he bequeathed his property.

The history of Prince Rupert is so eventful, and at the same time so little known, that we have thus gone over it at length. Its chief interest, however, undoubtedly lies in the part which he took in England's great struggle. As illustrations of the military history of that period, and as supplying many incidental notices of affairs, the letters have some value; and the story of the Cavaliers is told in these volumes with much spirit,—we wish we could add with impartiality.

Curiosities of Glass-Making. By Apsley Pellatt. Bogue.

THERE are few processes of manufacture which present so many features of popular interest as that of glass-making. Lost in far antiquity, the origin of the art cannot be satisfactorily traced; but although the tale of the Phœnician mariners who employed *Nitram* to rest their pots upon when boiling the waters of the Belus has an air of fiction about it, it is probable that it describes the general character of the accident by which man became acquainted with this beautiful transparent substance. In the earliest days, when yet the shepherd tribes wandered in the valleys of the Caucasus, clays were moulded into bricks—and even into vessels for culinary purposes. The art of the potter is of all the most ancient. These bodies, at first sun-baked, were after a period hardened by fire; and with some kinds of clay (such as contain

silica and an alkali) a very small increase of heat would produce vitrification, and consequently indicate the process by which a superior material might be produced from the same substances. Among the relics from Nineveh we have some, unfortunately fragmentary, specimens of glass. The Egyptian tombs furnish us with many examples; and the existence of glass beads and rings among the least civilized races of Europe and Asia at an equally early period, which is satisfactorily proved, shows that the knowledge of glass-making was spread with the migration of the earliest races of mankind.

These questions Mr. Pellatt deals with in a concise and pleasing manner: tracing, by the aid of examples, the progress of the manufacture from the rude fragments of the Egyptians and the earlier Greeks to the interesting productions of the Venetians who imagined that the atmosphere of Murano was peculiarly favourable to the pure transparency of their glass,—and onward to the Bohemian, French and British manufacture in all their varieties.

Mr. Apsley Pellatt's ability as a glass manufacturer has been long known to the public; and we have in this volume the results of his acquaintance with the manipulations of this branch of industry. We have an interesting and instructive book, written in a clear and popular style, by one who thoroughly understands the subject upon which he employs his pen. Not only is the history of glass given,—but all the little details of its manufacture and the mysteries of the glass-house, even to the construction of a wine-glass or the formation of a paper-weight, are faithfully described. We could have wished that the author had entered more fully than he has into the peculiarities of those specimens of ancient glass which are preserved—such as the Portland and the Naples vases, the Roman fragments and the Venetian Mille-Fiore. These are so essentially different in many respects from anything which we now produce, that we should have been pleased to have had the advantage of Mr. Pellatt's great practical acquaintance in explanation of their chemical and physical peculiarities. The appearance of Mr. Pellatt's book is well timed. Our glass manufacturers are no longer annoyed by an Excise inquisition, and experiments can now be made without the risk of invading the law:—the consequence of which is, that already our glass-makers are progressing with rapid strides and overtaking those of France and Germany, who have long had a monopoly in the ornamental glass manufacture.

A Residence at Sierra Leone. Described from a Journal kept on the Spot, and from Letters written to Friends at Home. By a Lady. Edited by the Hon. Mrs. Norton. Murray.

WHAT amount of work may be implied in Mrs. Norton's editorship of this book—whether it has been limited to a mere arrangement of the matter and correction of the press, or has extended to the supplying of the style—we are not informed; but there is a certain finish in the latter that bespeaks the handiwork of one well practised in literary manipulation. The most has been made of the material—which has been carefully and skillfully reduced to form and order. There is, at the same time, a freshness about the descriptions that testifies to original vigour in the "Lady" to whose personal observations we are indebted for them in the first instance. Her domestic perplexities on her first settling at Sierra Leone, owing to her ignorance of native manners, and the growth of her gradual acquaintance with the latter, are amusingly treated. She could not at first make herself understood by the native servants. Asking

for a breakfast-cup she received a cream-jug—for a large blue-cup, a dessert-plate. She had to say "Go fetch big tea-cup, he live in pantry," before she could make her want clear in respect of the cup. In the African apprehension nothing is neuter—all things live. They say of dinner, "He *live* on table." Such an illustration of the Coleridgean "Theory of Life" is at least curious.

It was requisite that the settler in Sierra Leone should submit to the compromises which the differences of customs demanded. Wanting a woman servant, our "Lady" found that "she must be content at first to *teach* a little girl to act in that capacity." A tiny damsel scarcely eight years old had to be trained up by her "in the art of dusting a toilette-table and fastening hooks-and-eyes; but as yet," she adds, "my Lilliputian waiting-maid requires a far greater share of attendance than she gives."—Our authoress in her preface apologizes "for the trivial matter" which the work contains,—"and such incidents as these are, of course, reckoned among its trifles. In our estimation, such minute domestic sketches have real value. The manner of life is brought home to us by these humble details, intelligible to all. We will extract one of these "trifles."

"Having often heard that the American Indians, and other savages, possess a particular lightness of tread, I was quite disappointed to find that no such desirable grace belonged to the Freetown negro, whose shoeless foot on the uncarpeted floors falls like that of an elephant. This heavy tramp gave way lately in one of our people (a sort of a civilized Krooman) to the loudest and harshest creaking of shoes that ever was heard, so that his footstep on the wooden stairs and long piazzas was as if a hundred of those little dogs and birds made to bark and chirp on the principle of a pair of bellows as toys for children had been set in motion at once; and I was greatly amused to hear that the man had actually tried on about half-a-dozen pairs of shoes—not to consult comfort as to their fit, nor yet to gratify vanity as to their appearance—but to find out which would make the greatest noise in walking, or, in his own words, 'which one can talker good:' as it seems the blacks all think that the loudness of their step adds to their own importance and dignity, and consequently, disdain to wear shoes that do not creak. One evening, after hearing my little damsel read her usual portion of lessons, and setting her down to look at a book full of woodcuts, to her infinite delight, I opened the pianoforte, and was trying what effect the voyage and climate had had upon its keys, when I heard the 'talking shoes' slowly and deliberately ascending the staircase. Instead of passing on to the pantry (here sacred to the house-servants), the wearer, whose peculiar charge, that of the lower rooms, seldom calls for his presence up-stairs, stopped at the drawing room door, and after a profound reverence advanced a few paces, bearing in his hand a sort of musical instrument, upon which, without uttering a single word, he began to play with much apparent self-complacency. He continued for some minutes not only beating time with his foot, but marking it also by a succession of measured nods, until I put an end to the performance by asking to look at the rude lyre, which he evidently regarded with great veneration, and with an aspect of most solemn gravity he placed it in my hands as if delivering up a valuable treasure. It was a simple triangle with a few strings stretched across, and gave not an unpleasant though rather monotonous note. I asked several questions respecting the musical instruments of his country, but received no answer that I could at all make out, further than that this little guitar, or rather harp, of which its owner seemed so proud, 'made fine noise too much.' But the expression of his tattooed countenance as he glanced at the open pianoforte, though I had not touched it after his unexpected entrance, said as plainly as words could, 'Ah, white man may bring grand thing for make music, but black one's own one grand past him.'"

The innocence of the next example is amusingly primitive.—

"The country merchants try to impose upon strangers, generally asking double or treble the real value of their goods. A story is told of one of them offering a pair of miserably lean fowls at some most exorbitant price to a European gentleman, who said ironically that the black man asked too little, and surely meant double the sum he named; he, believing 'masa' was quite in earnest, refused to part with the fowls except at the higher price, and after trying various places in town without meeting a purchaser, at last plodded homewards, carrying his lean poultry with him, quite unconscious that the person he had at first applied to had been merely trying to shame him out of so absurd an attempt at cheating."

We have in this book the usual amount of locust-flights and tornado-visitations; which, with other similar matter, we pass over for what offers novelty or amusement. The inconveniences which the writer experienced from the native abigails who gradually eased her of her wardrobe compelled her at last to take a liberated slave-child as an apprentice. Here are some of the particulars.—

"A friend of ours went to the mountain schools and chose this little girl for me; and also a boy, who came at the same time, as an apprentice to the craft of waiting at table. He speaks English very well, and when asked if he would like to remain here and 'work for white-man?' his merry black eyes twinkled with delight, the broad row of glittering teeth became visible in an animated laugh, and he replied, with a shuffle of the foot (the usual accompaniment of a negro obeisance), 'I like.' The constable who brought them thither then asked the girl a similar question in her own language. She replied to the same import with her companion, but was evidently rather frightened, her grave and gashed Aku features appearing as if they could not smile—until she saw baby, and then, before I knew what she was about, she snatched him and began to hug him with the utmost glee. I find her intelligent, quiet, and active; but she cannot speak above two or three words of even the strange sort of broken English used by the natives at Sierra Leone. When she wishes to get some needlework, which she wisely seems to consider a sort of civilized amusement, she comes up, imitating the act of sewing with her little black fingers; they do not, however, as yet know much about holding a needle. In many other instances she talks by gestures; but I daily give her a lesson in more intelligible language by pointing out each article of furniture, &c., and naming it distinctly, until she slowly pronounces 'chair, table, window,' or 'door,' after me. This household change, trifling as it seems, has added to my responsibilities, and encroaches greatly upon my time, as, in duty bound, I try to teach my 'apprentice' not only her letters, but their meaning, and find it almost impossible to make myself understood. She looks about nine years old, and although—as far as reading goes—she knows nothing more than her alphabet, can yet repeat the Prayer-book catechism by rote, and one or two hymns—utterly ignorant all the while of the import of a single word!"

Two girls whom the writer had previously engaged could read English with such fluency as to show how well they had been taught at the colony schools;—but they knew not the meaning of a sentence, nor was it easy to induce them to learn. They considered that "to read" was all that was required.

Amongst all her discomforts, our Lady resident found that Nature was beautiful even in Sierra Leone—and even during the rainy-season, when the fogs, dense and damp as they are, prove most unhealthy. We must give the entire description:—it is full of minute painting, and cheerfully coloured. The fogs to which we have alluded arise out of the ravines, and brood for hours over the plain, looking from the height above "like masses of solid lead."

"Commonly the land-wind in the morning sends these vapours drifting over Mount Oriel; thence they pass along the hills behind and the low ground in front (dividing, as it were, to avoid our house); whirling about like the smoke of some great conflagration, and banking up in grey and heavy volumes,

until they completely obscure our view of every place beyond the brow of our own hill. Occasionally they favour us with a nearer approach; then we keep all the windows shut, to exclude as much as possible the air, which is raw, damp, and chilly beyond expression, when the fog is actually on the house. It is this shutting out of air and prospect together that renders these 'smokes,' as they are termed by the blacks, so extremely disagreeable to me; the temperature within doors being then (notwithstanding the many crannies in the boarding of the piazzas and air-holes left by African carpenters and masons under the eaves, and through which the damp can easily penetrate) more unbearably oppressive than I ever experienced it when the full glare of the sun was on the house. When these most extraordinary mists go out to sea, we may almost always look for rain; but if, after they have hung about for some time, giving us a peep now and then of the barracks and buildings (like a huge birdcage suspended by invisible means in the air), a glimpse of the church steeple, and one or two of the tall masts of the vessels in the harbour, the vapour rises and rolls up towards the hills again, we may expect it to turn out fine and sunny, although in the depth of the rainy season. And a fine day in the 'rains' is always so much more lovely and bright than the finest day of the dry season; not because coming so seldom, and contrasted with the many dull gloomy days, but really on account of its own intrinsic beauty. There is no haze in the atmosphere,—the distant horizon, hills, shore,—all seem brought near by a magic glass; the sea lies stretched out with the gleam of a sapphire, and, except for the floating here and there of one of those pure white, fleecy clouds, called, in the emphatic language of Germany, 'Heaven's lambs,' the sky realizes all the beautiful imagery wherein poets are apt to embody their ideas of the firmament's spacious and shining vault. The sky then is *indeed* blue, the sun bright, and the earth green! Yet the woods do not present a uniform hue which would tire from its sameness. Not only do you behold every shade of green, but many of the trees put forth leaves at first of a delicate crimson, which look like magnificent tufts of flowers, and thus give to the bush a richly variegated aspect. I have seen one young tree showing in its upper branches very nearly the hues of the rainbow—faint red, deepening into orange and scarlet on one shoot, contrasting vividly with the pale primrose and pea-green of another; while on a third, lower down, the colours gradually blending, tinged the same leaves at once with shades of the brightest purple and darkest olive—the whole glancing in the sun like jewels. * * Ever since the 'rains' set in, the birds seem to have become tamer. Besides the dark-crested brown one and the brilliant humming-birds, we have, fluttering amongst the orange branches of a morning, the 'palm-bird' (so called from building its nest in palm-trees), a lovely creature with bright orange and black plumage, and another scarcely less elegant in form, which reminds me of the greenfinch and canary, having a light saffron-coloured head and breast, with wings and tail of yellowish brown, beautifully glossed with green. Yet more striking in aspect than any of these is the graceful little whydah-finch, or, as it is familiarly called here from its jetty plumage, the 'widow-bird.' Its head and neck are far more shining and smooth than the richest velvet, and its tail feathers, which are above twice the length of its body, seem as much as its wings to waft the bird through the air. To see this mournful-looking beauty floating from spray to spray, or lightly perching on a stalk of grass with a motion as stately as it is ethereal, you would imagine her to be the most dignified, gentle, and sweet-tempered dame in all the feathered creation, instead of which she is one of the most quarrelsome, noisy, and self-sufficient; pecks, scolds, and pursues her equals, and flies in the face of birds three times as large as herself. Nor must I forget the little rice-buntings, pretty in spite of their rotundity of figure, and clothed in sober suit of iron-grey, almost black, with white cravats round their necks. They are lowly, social, lovable little birds, flying in flocks of from twenty to thirty, and seem fonder of hopping humbly about in the Bermuda grass, than of contrasting their quaker garb with their gaudier-attired fellows in the orange and lime trees. I have heard that in the dry season my unassuming favourites put on a scarlet costume, but cannot tell

whether it be the case or not. I wish it were in my power to send you a description of the splendid butterflies I see every sunny day; but like all of their tribe, they never remain still long enough for me to examine them distinctly, merely settling upon leaf and flower a single moment, or enamelling the grass with their gorgeous hues. A very common one looks as if cut out of black satin, and embroidered with purple silk. Another is black with white spots; and a third, broader across its wings than a humming-bird, is also of a rich blue-black, with a belt of bright green stretching from the tip of one wing to another. There are also many lesser ones all of one colour, such as pale blue, yellow, or lilac, that look like flower-blossoms flitting through the air. I particularly observe a small white butterfly in the bush there, that seems as if it were carrying off a few threads of silk fringe that had got entangled with it. But I found on a narrower examination this appearance to be caused by the hinder wings of the insect being lengthened out into flexible tapering points, which give a still lighter air to its graceful body."

These beauties, however, require the cultivated mind for their appreciation: the Negro intellect reduces all to the grossest form of utility.—

"One morning, whilst M—— was overlooking the farm-people clearing the path by the side of the brook near the garden, on coming to a very fine fig-tree that grows there, one of them exclaimed, quite enthusiastically, 'Ah, massa! dey plant plenty dem in my country for somebody to sit under!' and appeared quite delighted at the sight of the tree. Even had M—— not told me it was just what I would like to see, I would have wished to visit the wonderful vegetable production capable of calling forth admiration from a negro—all of that race, so far as my observation extends, however they delight in the artificial adornment of gay clothing and glass beads, seeming to take a positive pleasure in hacking, hewing, destroying, and burning the statelike trees of the mountains; and will not permit a mere flowering plant to remain in their ground, looking with compassionate contempt on the simplicity of Europeans in cultivating flowers, disdained themselves the most fragrant and beautiful blossoms, solely because, according to their theory, 'him no use—somebody can't eat um.'"

It will, we suppose, be only fair to introduce our lady journalist in her capacity of a metrist; though her verse has little value, our readers will see, beyond what is conferred on it by the sentiment and the situation.—

"We have had no tornados now since the night of the 10th (Oct. 1841), but then a very heavy one. It was followed by a dry hurricane-wind that lasted several hours, during which the flag-staff at the barracks was blown down, much to my chagrin, as I see no signs of its being replaced; and there has been for the last six days a sort of haze in the atmosphere, attended by harmattan wind, and which wholly obscures my view of the other at Signal Hill. Whenever I hear the deep booming sound that tells of a sail in the offing, I look eagerly out to see what flag is hoisted, and then search through the haze for the vessel itself—having now become rather practised in the art of guessing from appearance *whence* and *what* she is likely to turn out; an idle occupation, but nevertheless one in which I take a kind of childish delight, my thirst for home news continuing as unquenchable as ever, as the little rhyming enclosure in this will testify.

To a Light Bark from England.

October 27th.

The echo of the signal-gun: the banner red streams forth!
Far on the wave a snow-white sail gleams brightly in the north.
How strongly now, thou ocean-breeze, and waft her to the strand;
Mayhap she brings us tidings good from Britain's honour'd land.
What art thou, rover of the deep, that liether bendst thy way?
In what far sheltering haven didst thou last at anchor lay?
Art thou a cruiser of our Queen's? well manned by seamen bold,
To check the slave's course dost thou a Royal warrant hold?
Or dost thou come, a captiv'd prize, in hands humane and brave,
To that grave court whose high decrees sets free the pining slave?
But I care not a gay 'St. George,' nor pennant broad to see
A merchant-barge with news from home far welcome would be.

Flow swiftly back, thou ebbing tide! Thou slumbering wind, awake!

I wish not *now* the deep to view like some calm inland lake.
O wherefore dost thou lag, sea-breeze? befriend the good ship still!

Beat back the wild tornado-clouds fast gathering o'er you hill!

Again to lone Sahara's plains drive thou the storm-wind back,

That nought may cause that vessel proud to change her landward track.

Our hearts with hope are fraught, white sail! while gazing upon thee,

That shortly we, of friends remote, both sign and seal may see—

That soon of British Church and State all tidings we may hear,

With each event which bears upon our country's welfare dear.

Oh! bring'st thou any letters penn'd beside my father's hearth—

Where words are sometimes blotted through the children's noisy mirth?

Do still my youthful brothers there our childhood's jokes revive?

Or in the cold world's wildering maze have they gone forth to strive?

While sadness o'er my father's heart asserts its weary power,

So few *now* claim his blessing at the wonted 'good-night' hour:

At which still time the youngest's prayer, lisped at her mother's knee,

The infant orisons recall of those beyond the sea—

For whom so many anxious tears that mother's eyes have wept.

Since fond they watch'd the cradle where her first-born sweetly slept!

* * * * *

Aye near me are the dearest ties for which this earth hath name.

Yet each of ye, my parted ones! affection's thoughts still claim;

And one there is, who dwelleth lone by grey yet kingly towers,

Whose image with the memory blends of my most radiant hours.

Dost thou some letter kind from her, O gallant vessel, bring,

Traught with the recollections old to which I love to cling?

Remembrance still those purple hills—that winding stream brings back,

Even still I seem with that true friend to tread some woodland track.

While mingled with her accents low that deep and thrilling tone

Whose music to mine ear hath since so sweet familiar grown!

—Back to thine [your] inmost cells, fond thoughts! I dare no longer dream.

And lo! upon the waters wide shines out a sunny gleam!

Away hath rolled the storm-cloud dark—the sea-breeze proves its might,

And safely in the deep blue bay that bark shall ride ere night.

The tide hath long since turned which strove to bear her further south,

And bravely past the jealous shoal that guards the harbour's mouth.

The white foam dashing from her bows, before the wind she goes,

As if she knew her voyage now was near its prosperous close.

Those upright masts, that hull's stout build, no foreign craft denote.

Right proudly at her gaff I see the flag of England float!

Oh! ever may that ensign bright all alien colours brave,

And Britain reign triumphant still, the empress of the wave!

I welcome thee to port, fair ship! but I shall hail thee more.

If kindly scrolls from kindred mine thou bring'st in goodly store;

And afterward, when'er thy sails unfurl to meet the breeze,

For thee a happy clue I'll wish, fair winds, and friendly seas!

* * * * *

During a space in the period covered by this correspondence our authoress left Sierra Leone for England. It was in the year 1844 that she went back to Africa; and her memoranda thence extend down to September 1846. On arriving again at Sierra Leone she found things much improved. A Spanish or Portuguese negro had set up a bakehouse; and others of the coloured people had established a newspaper, the *Africa's Luminary*,—afterwards called *The Liberia Herald*. In such places and under such circumstances two or three years are sufficient to bring about strange alterations; and new experiences induce important changes in the "Lady's" philosophy. Though she came finally to the conclusion that the climate was the worst under the sun, she mended her opinion as to the quality of the Negro character. The subject of the slave trade now began to attract her serious consideration:—

and we may at once and shortly state that she is in favour of the continuance of the blockade.

We will conclude with an animated zoological portrait,—the subject of which is an animal called the Ting-bing. Its freaks are thus immortalized.—

"The curious little bush-animal caught in April continues to thrive nicely, and has become very tame. It laps up milk or custard like a dog or cat, and, if a spoonful of food be held out to it, advances quite boldly and begins to eat, taking up anything solid in its fore-paws, and nibbling it like a mouse. It has got a comfortable box to live in, but by no means approves of being moped up there, and it accordingly is occasionally permitted to run free about the piazzas—and how the playful thing skips about and enjoys itself! It even climbs upon M——'s shoulder, and then springs on his writing-table, where it plays at 'hide-and-seek' amongst the papers, taking now and then a sly peep into the ink-bottle. Then, with the agility and action of a squirrel, it makes a succession of leaps over sofa, tables, and chairs, climbs up the storm-curtains, runs along the iron rods at top, and, in the height of its glee, laughs out its shrill, merry, ringing note, till the very house echoes again. But when the time for putting it into its box for the night comes, it generally thinks proper not to be found; and then commences a search, in which the ting-bing baffles me more by showing itself every other minute, and then lightning-like vanishing, than if it were to remain completely concealed. Here I see the wicked bright eyes gleaming from out some snug corner, but, as I put out my hand to seize the little creature, away it whisks again like a vision, and aided by Fanyah (for whom by the by it evinces no liking) I hunt everywhere, until there peer out the brilliant living opals again at the furthest extremity of the piazza, or perhaps in another apartment altogether. We attempt to catch it, and the next minute it is overhead, perched on the top of an open door. Sometimes, as if tired of its gambols, if we hold out a hand, it will jump into it, but otherwise we have to pounce upon the tiny animal and take it prisoner by force. It struggles so when being put into its box, that often its impotency, like that of a spoiled child, prevails, and it gets leave to have another frolic. But sometimes it is very naughty, and bites our fingers with its needle-like teeth; so I usually throw a handkerchief round it, pop it into its dormitory, and, partially shutting down the lid, gradually withdraw the protective covering, and thus escape its attack; after which I put a small piece of sugar in through the window of its house, to appease its indignation at being treated so unceremoniously. It does not appear so friskily disposed during the day, which seems its natural time for sleeping; but as evening comes on it begins to be restless, and gets more lively the later it is. One night I was awake by hearing its shrill cry resounding through the house, and, not wishing to run the risk of losing the ting-bing, got up to see where it was. It had been that day in a larger box than its usual one, and had contrived somehow or other to push aside the loose wire grating, and was off, and nowhere to be found. At last, hearing a strange rustling sound on passing near the clock, after a sharp search I discovered my wilful pet climbing up and down the ropes to which the weights are attached, evidently greatly delighted with the exercise of swinging to and fro, and very unwilling it was to be marched back to its box again, poor little thing! The black people say the dong, in its wild state, lives on fruit, and that it has no permanent house or nest, but seeks a new one for itself every night."

These two pleasant and sensible volumes form Nos. 58 and 59 of Mr. Murray's 'Home and Colonial Library.'

Wales: the Language, Social Condition, Moral Character, and Religious Opinions of the People, considered in their Relation to Education: with some Account of the Provision made for Education in other parts of the Kingdom.

By Sir Thomas Phillips. J. W. Parker.
No one can deny to Sir Thomas Phillips the merit of patriotism. He stands by his country in the days of her humiliation, and wages

against Saxon scorn the battle of the books with fearless energy. His entire world seems to be comprised in the Principality. He fights for the tradition of a nationality which never had a real existence,—labours for the cultivation of a language which has no literature,—and struggles to revive a law which has neither vitality nor force. His book is as national and bellicose in its form, too, as in its spirit. It bears the red defiant crest of the country,—and dates its birth from St. David's Day.

But what is it all about? This:—the Commissioners of the Council of Education in Wales published some time ago, our readers know, a long Report, in which they pictured the ignorance and semi-barbarism of the Welsh population in strong—perhaps rather too strong—colours; chiefly attributing their low level in the ranks of civilization, as compared with the similar populations of English and Lowland Scotch counties, to their ignorance of English,—the great language of literature, science, trade, agriculture and other life-business; and recommending a more systematic teaching of English in the national schools of Wales as the best and speediest means for the mental and moral elevation of the masses. This simple and obvious suggestion produced a number of protests; of which this by Sir Thomas Phillips is the most ponderous if not the most powerful. The kernel of the dispute is this question of language: a dispute between the Government agents and a few antiquarians and enthusiasts, but to which it is believed the masses are profoundly indifferent. They want improvement in their material condition,—and their ignorance of English prevents it. The Welsh peasant, or farmer even, cannot travel; is in fact shut out from any participation in the benefits derived from the general activity of the country. He cannot converse with a lowland farmer or read a new book on improved methods of production. It is easy for the rich to indulge in a sentimental desire for the preservation of old dialects; but this is too costly a luxury for the peasant. The labourer in the British islands who cannot speak English has no fair chance in the race for bread; and we hold it impossible that the hewers of wood and drawers of water in any country can advantageously maintain two languages in use.

Sir Thomas Phillips and his authorities are curiously contradictory of themselves on this offer. Where the continued existence of Welsh is in question, Sir Thomas sees great advantages in having two languages. It makes the peasant so intelligent! Their acquisition is in itself an education. The people have many words and many ideas:—they become almost learned. When the question is,—Shall English be introduced into the schools?—then we hear of the time wasted in learning a foreign vocabulary; of the confusion created in ignorant minds by two sets of words for two sets of ideas, neither of them being fully understood. How does Sir Thomas reconcile these contradictions?

For ourselves, we think the second of these views the soundest. We never rambled about a country in which two languages are spoken without falling upon a hundred traces of the misfortune. The peasants of Alsacia, of Biscay, of Wales, of Brittany, of the Scotch Highlands, of Flanders, labour under similar difficulties. They are, more or less, cut off from the living literature of Europe, in its lower and material as in its higher and intellectual forms. To perpetuate barbarism in a country for the sake of preserving the rags and tatters of a nationality which after all is a dream—is a madness unfitted to the meridian of time in which we live. Of course, the Government will follow its own method without reference to such Cambrian poetizers and prozers. The world cannot be

allowed to stand still for the sake of their whims, however insisted on.

A Letter to M. de Falloux, Minister of Public Instruction.—[*Lettre à M. de Falloux, &c.*] By W. Libri. Paris, Paulin.

ACCORDING to the old law of some nations, the bodies of evil-doers were delivered after execution to the knife of the surgeon. M. Libri has adhered to this practice. Having, by the consent of all unprejudiced men, succeeded in executing his calumniators, he proceeds to dissect them. This is his first lecture on their mangled remains,—and he gives more than one hint that others may come. The present Letter, with its pile of supplements, is a work of 312 pages; so curious in a bibliographical point of view that we must have given some extended notice of it even though it had not had a claim on us (who have from the first watched the case) by its connexion with the accusations made against its author,—disgraceful, as it turns out, to those who published and will now neither support nor disavow, them.

We refer our readers to the account which we gave [No. 1074, p. 527] of M. Libri's triumphant proof of the negative in his own favour. It still strikes us as more than a commonly remarkable vindication. That a man who had fled for his life should find himself able in another country to answer every allegation which included a single definite circumstance, was something more than fortunate. M. Libri has reprinted (in French) a large number of articles from different journals, English and foreign, all taking the same view,—pronouncing not a mere acquittal of him, but a verdict of guilty against his accusers. We shall not follow M. Libri through his numerous additional proofs to establish that he really did not rob France of ten thousand pounds' worth of books; but we can excuse his insisting upon his defence even in the midst of his attack. Our readers, however, would rather hear of the latter than of the former.—Before proceeding to it, we shall notice one or two points on which further information is given.

M. Libri stated, our readers will remember, that he had offered all his collection, books and manuscripts both, to the Royal Library of Paris, on condition that they should not be separated; he stated also that M. Guizot remembered this offer. This was in some sort a citation of the latter,—and we are able to give its results. We affirm now, of our own knowledge, that M. Guizot remembers the offer, the condition, and the refusal of the condition,—all which came before him officially. In declaring his remembrance of these three facts, M. Guizot gives his free consent to the publication of his statement.

Our readers will remember the *threatening letter* which was put into the hands of M. Libri at the Institute, warning him that he must fly, to save the French people from committing an act repugnant to their character. To this he added that his friends advised him to follow the suggestion. Now, though we thought, and think, that he would have been a great fool if he had remained in a country where such a morsel as the Boucley report was the official commencement of criminal proceedings, we never knew exactly what weight to attach to the threatening letter; and the circumstance that M. Libri's friends counselled flight told more with us than the letter on which they counselled. M. Libri now adds a terrible significance to the warning, by informing us that the man who wrote the note, signed it, and delivered it with his own hand at the Institute, was M. Terrien, editor of the *National*,—perhaps at that moment the most powerful of all

the journals. M. Terrien's name was suppressed in the first publication, because M. Libri had received some intimation that M. Terrien really thought he was doing a kindness. Convinced, since, by a long series of slanderous attacks made on him in the *National*, that the forbearance evinced in this suppression is not appreciated, M. Libri gives the editor of the *National* a little nook henceforth in the history of science.

To pass from M. Terrien to M. Arago. We threw on him and M. Lamartine the onus of defending themselves against a strong *prima facie* case of malice; imputing to them (or one of them) as the guiding spirits of the Provisional Government in all matters relating to literature, the publication of the Boucley report—the adoption of this heap of scandalous rumours as accredited facts. M. Lamartine had given a denial—though we did not know it. In his official paper, the *Moniteur* (March 24, 1848), appeared the following:—"The journals are mistaken in announcing that a judicial document relative to M. Libri proceeded from the Foreign Office: no such document has been thence issued for publication." Some of the journals explain this by saying that the report was found in the Foreign Office by some of the citizens who got in during the troubles. M. Libri, however, reminds them that the mob did not invade the Foreign Office—that certain journalists only entered it—and that the publication of the Report in the *Moniteur*, the official paper of the Provisional Government, must have been with the consent of all or part of that government. "Why do they not say," observes M. Libri, "who gave the order? Must I tell the story—which I know in all its details?" Of M. Arago we hear only that he complains of M. Libri's imagining that he would sanction such a publication, and says it is the greatest of all the injurious imputations which he has had to bear from M. Libri. This is not a denial. If it be true that M. Arago did instigate the publication, undoubtedly this description of M. Libri's charge may be just. The imputation which is founded in truth may well be the most effective of all. Science from one end of Europe to the other points at M. Arago as the probable author of this publication, and asks him to explain his share in it. In Germany, an article ending with the illustrious name of Encke significantly expresses the most profound regret that such a document should have been published in the official organ of a government among the members of which was M. Arago, the declared enemy of the victim. To his defence M. Arago must come—and on much stronger presumptions against him than were ever produced against M. Libri.

From the letters of M. Libri's servant at Paris, it appears that the commissioners under whom the investigation—or what passes for it—of his books is proceeding, enter his library, sometimes several together, *sometimes one alone*, and carry away, and *bring in*, parcels of books. As this commission is composed entirely of *élèves de l'Ecole des Chartes*, who have particular reasons for being hostile to M. Libri,—as it has been once dissolved and reconstituted in order to get rid of one impartial person,—as M. Libri's own servant is not allowed to be in the room (that he *gênait* the commissioners is the reason given) nor to inspect what they take out and bring in—there is some reason for M. Libri's hint that books may come out of his library which never were in it. If, by and bye, a good collection of stolen books shall be found in M. Libri's apartments, it will be a nice question who put them there. The lapse of a year and a half without any account of the many

visits, and commissions, reasonable explanation being given. Now, if the second theft find common ground with the first, having the same while ago, and the same person, it is not to be wondered at that it should be refused, and that the notion of prevalent report should be made to make who had at least, run a mile in France, to deal to some vogue. man employed in the instruction for restoration of books, which he gives ingenuity cannot be is of all the rebuke few London and find libraries been sold almost a few days ago, and immediately to two applications letters at the reception of those who sent the Minister a request mission these books from the kept the exact restored they appeared sent to the plied with most of the be successful in the library. This is a book in condition the books we received Museum plain in granted the library for the of reference. By Paris, the collection of the library street.

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visits, and these ingresses and egresses both of commissioners and of books, will raise a very reasonable suspicion, unless a very clear explanation be both given and supported.

Now, for the pith and marrow of M. Libri's second statement. We have long believed that theft from libraries in France was and is very common:—so many books are on sale in London having the stamps of these libraries. A little while ago we saw a Report made by D'Alembert to the Institute, countersigned by Clairaut, which it was clear must have been stolen. When the charges against M. Libri were first refuted, we could not help fancying that the notion of book-stealing being a *métier* is so prevalent that the publishers of the Boucley report really thought any evidence would do to make the French public believe that a man who had books must have stolen some of them at least. In England, when it is wanted to run a man down, we call him a jobber,—in France, a book-stealer. M. Libri has a good deal to say on the practices which are actually in vogue. He proves, by the handwriting of the man employed to catalogue his books, that his instructions were to set apart all stamped books for restoration to the libraries whose stamps they bore,—and that he constantly did restore books, which he had bought, in this way. But he gives a lesson to the French of so much ingenuity, and of such amusing severity, that we cannot but think the ears of the nation which is of all most affected by ridicule will tingle at the rebuke. He applied some time since to a few London booksellers to search their stocks and find books having the stamps of foreign libraries without any mark of their having been sold as duplicates. Four booksellers in a few days produced eighty-two volumes,—almost all from French libraries. A similar application at Paris produced almost immediately as many more as made the whole amount to two hundred and three. The same sort of application produced hundreds of autograph letters abstracted from the national archives, the records of the Institute, &c. Of the autographs M. Libri selects forty or fifty (keeping those which will give rise to further researches), and sends them, with all the books, to the Minister of Public Instruction. With them is a request that the minister will appoint a commission to examine into the manner in which these books and manuscripts have escaped from the charge of those who ought to have kept them—and a further request, that when the examination is concluded they may all be restored to the several institutions to which they appear to belong. This is a curious present to a Government. If the request be complied with, there will be a grand inquest of a most exciting character: if declined, there will be such a presumption raised against the honesty of those who have access to French libraries as it will take a long time to efface. This is the second time that M. Libri has offered books to the French nation. The first time his condition was refused. If this happen now, and the books be restored to M. Libri by default, we recommend him to give them to the British Museum, with a printed fly-leaf in each explaining how it came there. We take for granted that the minister will not adopt the medium course of simply sending the books to the libraries without naming the commission; for that would be to admit the theft in the act of refusing to inquire who committed it.

By the evidence of M. Picchioni, now at Paris—formerly of Eton—M. Lalanne, one of the commissioners who carries books in and out of M. Libri's library, told M. Merlin, sub-librarian of the home department, in the open street, that the *Ecole des Chartes* would never

be content until it had *hung M. Libri*. As yet, if a very bad pun may be excused, this commission has "hung" nothing but "fire."

M. Lepelle writes to M. Libri that it is well known that a commissary of police replied to a remonstrance of M. Chabaille (the member of the commission who was turned out for a leaning towards the accused) in the following words:—"What would you have? No wonder that the Libri affair takes time; he is given over tied hand and foot to his enemies." This will be certified in proper time and place by M. Chabaille himself. The name of M. Libri has offered a tempting play upon words to hundreds. A French newspaper, the *Corsaire*, as long ago as March 23rd of last year, published an article on the fatal influence of names,—ending with "LIBRI! C'est précisément ce qui l'a perdu!" The phrase should have been, we submit, "Ce qu'il a perdu!" He has lost his books,—but not himself. Luckily, nothing of him is tied hand and foot in France but his library,—and he himself is in a land of fair play and equal justice.

It is a habit of the French government, whether monarchical or republican, to act by intimidation—to quell opposition, if possible, by menace. In March 1848, M. Libri addressed a short refutation of the Boucley calumnies to the French newspapers,—which refused to publish it. M. Durand, a bookseller, endeavoured to procure its insertion in several of them. While thus occupied, he received an order to appear at the *Palais de Justice*, where the *juge d'instruction* said to him in a tone of reproach—"You are in correspondence with M. Libri." The answer was in the negative,—which was then true; M. Durand did not even know M. Libri personally. "For all that," added the judge, "you are trying to get a letter of his into the newspapers." This was admitted; the copy was produced, and M. Durand had to consent to give it up to the judge. This is an excellent lecture on names and things. The word *liberty* has been pronounced in France during the last sixty years five hundred times as often as in all the other countries of Europe put together. Little did the police magistrate think that his short conference with M. Durand would serve all Europe for a comment on the maxims likely to prevail in the young Republic. A great many of our readers will hardly believe that it is the same thing as if the Lord Mayor, or Mr. Hardwick, or any other of those who commit for trial, were to send for a London tradesman and make him give up a letter which he intended to send to the newspapers in favour of an accused person. It is pleasant to have to say that the spirit of resistance is stronger than in former years. Many persons have done themselves honour by furnishing M. Libri with statements of fact, with permission to use their names:—some have not felt strong enough to do the latter. Foremost among those who have proclaimed themselves willing to dispute with the master of twenty legions in the cause of truth is M. Paul Lacroix—the well-known *Bibliophile Jacob*. M. Lacroix has undertaken to make a descriptive catalogue of the manuscripts which are or have been in M. Libri's possession, establishing by documents and testimony where each came from. This task, arduous as it is, will be easy to this celebrated bibliographer:—of whose minute acquaintance with libraries and enormous memory of facts connected with individual manuscripts we have heard such accounts as we do not like to give to our readers unsupported by the actual testimony on which they came to ourselves. M. Lacroix has recently examined the large collection of manuscripts which M. Libri sold some years ago to Lord Ashburnham; and he promises an indi-

vidual account of the mode in which these were obtained. All this is unnecessary so far as the acquittal of M. Libri is concerned, with respect to any country except France; but M. Lacroix seems to be labouring not for M. Libri alone, but for himself and his order. He insinuates that charges of this kind are the common fate of all who collect books or manuscripts in France:—a not unnatural consequence in a country in which, as it appears, libraries are extensively robbed, and without much inquiry. Probably the professed book collectors, of whom France possesses but few, are the most innocent of the community: but they may have suffered in character from the negligence of the librarians. M. Libri gives a list of the books which he has sent to Paris for examination: he also gives a list of 153 manuscripts which have disappeared from the library of the Institute,—as known by the word *manque* written against their titles in the catalogue. He does not believe that ten members of the Institute know of the loss:—to which he invites the attention of the authorities.

The matter has long been reduced, so far as M. Libri is concerned, to the question whether or no he shall recover the property which he left in France, with compensation for the damage certain to accrue from the manner in which the custody of it has been managed. In any case he knows the utmost extent of his loss; but the French nation cannot so well reckon theirs if they persist in the refusal of justice under the farce of a commission at ten francs per man *per diem*. The loss of character will fall most sensibly on the literary and scientific classes,—who will feel it in their communications with the rest of Europe. The act of those who took advantage of the Revolution to indulge their private spite must result in a diminution of national honour. A nation, no doubt, can redeem on easier terms than an individual, since its courts can always throw the consequences on the right shoulders:—but such reparation, to be effective, must not be too long delayed. In the meanwhile, a public and significant indication of opinion in England has recently been given. M. Libri has been summoned before a committee of the House of Commons to give evidence on the libraries of France and Italy.

NEW NOVELS.

Rizzio; or, Scenes in Europe during the Sixteenth Century. By the late Mr. Ireland. Edited by G. P. R. James, Esq.—How this book may impress the common novel-reader we do not pretend to foreshow—we have read it with a pleasure in which "method" and reason have as much share as imagination. Here, once more, we find an illustration of the sincerity of the past race of novel-writers as compared with those of our own English period; which sincerity carries off prosiness, want of construction and poverty of dialogue. But a caution is called for. Mr. Ireland's manuscript has been arranged and condensed for publication by Mr. G. P. R. James; who, in a preface, informs us that he has thoroughly performed the duties of an Editor—that he has "altered the language in some parts,"—"endeavoured to improve the style,"—"struck out some passages entirely, simply because they were tedious,"—and "removed as many as possible of those imperfections which had been suffered to remain in the manuscript, either from the death of the author before it was finally corrected, or from a deference to the bad taste of the period in which it was written." All this, doubtless, is stated as it happened. We are disposed to give Mr. James a *Benjamin's* credit for industry of hand; but something besides is wanting for him who undertakes to put another man's tale in order—

and that is, delicacy of touch—the delicacy which while it removes the blemish preserves the individuality. The smoothing-out of creases may be accompanied by a discharge of the colour—the rounding-off of corners may be paid for by the sacrifice of sharp outlines and characteristic traits. Now, theoretically, it is hardly within nature that Mr. G. P. R. James should have preserved that mixture of sensitiveness and minute patience which his task demanded;—but, to come to the fact, his introduction precludes the idea. Speaking of Mr. W. H. Ireland it was, of course, impossible for the editor to overlook the notorious Shakespeare fabrications. Mr. James tells the well-known story with his well-known indiscriminating fluency, and with that indulgence in moral reflections now become chronic with him. But the desire to preach never took forms at once more inapposite and commonplace than here. “In examining ‘Vortigern’ and ‘Henry II.’” says Mr. James, “and reflecting on the history of their production, I feel the same sort of regret which I experience in reading the works of the lady known by the name of George Sand—that abilities of so remarkable a character should have found none to direct and guide them in a just course to worthy and noble objects.” Why was *George Sand* selected of all people “under sun and moon” when the purpose was to lament over the blackness of a resolute literary mystification unscrupulously carried out? Mr. James’s displeasure against mal-practices in literature is awkwardly illustrated. In a treatise on society he would hardly state that *Millamant*—who, having been “not at home” in the morning stuck by her acted lie to *Mirabel* in the evening,—excited in him feelings akin to those stirred by the sins and sorrows of poor *Nancy Sykes*!—This is a necessary remark; since Mr. James’s manner as a thinker and “improver” has probably told upon ‘Rizzio’ more than the Critic can justify. But be the damage or the benefit great or small, the book introduced by him is more readable than ninety-nine hundredths of so-called historical novels—and this, in spite of extravagant calls on the reader’s credulity. For here Rizzio tells us how he began his career as an *attaché* to the Cardinal who came from Rome on the matter of “wife-compelling” Henry’s divorce from Katharine of Arragon—how he was initiated into the customs and diversions of the barbarous English by Master Will Somers, His Majesty’s jester. The Italian, too, records that most picturesque of love passages—the passion of the Earl of Surrey for the fair Geraldine. He saw France in the gay days of Francis the First,—sang in the presence of the Duchess d’Estampes,—and was fascinated by Diana de Poitiers. He shared in the orgies of Pier Luigi Farnese of Piacenza: and the above trainings and adventures and experiences occupy a far larger share of Rizzio’s confessions than the incidents by which his name is best known to history—those belonging to his disastrous service under Mary of Scotland. The latter are thrown together in broken fragments by way of close to the record. We would not mislead our readers into imagining that this fanciful biography is deceptive. It is flawed, diluted,—a failure in many of the essentials that ensure success in compositions of its quality: still, it is superior to many recent and contemporary productions of its kind which have been more talked about, and this because of that *non so che*—arguing clearness of view, sincerity of purpose, and adroit selection of the necessary knowledge—which we find in too few of the more craftily-written fictions of the time present.

We have to grapple with a real difficulty in *Family Failings*. Delicate matters are some-

times best disposed of by the aid of apologue or parable:—let us see what can be done in the present hard case. We remember—“in the years before the flood”—having been shut up in a country house with “a steady reader,” as the lady was styled by her family and admiring friends. Did it rain or did it shine,—was the mansion full or was it empty, of guests who talked politics or of guests who made love,—for two mortal hours of every morning did this meritorious person toil “in the vineyard of her mind”—book in hand: maturely digesting a regulated number of pages, putting in her mark (a most canonical mark!) as she laid her task away at the end of the session:—and rising therefrom with the relieved countenance of one who felt that, having disposed of the serious business of the day, light thoughts and airy pleasures might “rule the hour.” The book lasted the reader three weeks:—it was one of the second-rate novels of the silver-fork school, offered to the world as a humble imitation of “Almack’s!” Of this deliberate professor of the “pursuit of fictitious knowledge under discouragements” we have been reminded by the tale now before us. Patient readers are we ourselves,—unwieldy devourers of fiction, too: we have met with few romances too high for our comprehension,—few moral tales too dry for our charity; but we have longed again and again for the remembered Lady’s “power of concentrated attention” while endeavouring to deal with ‘Family Failings.’ Vain has been the longing,—fruitless the attempt to get past the word *Finis* in Volume I. The story seems to narrate the evolutions of many dull people belonging to the middle class, with a knight and baronet or two intermixed. There is a legacy in it,—there is love in it,—there is a sentimental hero,—and there is a silly *Achates*; and everything early gets into a state of laborious confusion, by which, as has been said, all powers of attention are so utterly confounded as “to strike work” and refuse further answer.

Julamerk: a Tale of the Nestorians, by Mrs. J. B. Webb, Author of ‘Naomi,’ is another story in three volumes, which has for some time been awaiting its dismissal. This must be now briefly given—for two reasons. ‘Julamerk’ is professedly theological. It is a tract in three volumes, having the purpose “of arousing the Christian sympathies” of Mrs. Webb’s “readers in favour of these interesting people” (the Nestorians), “and inducing them to extend their charity to this remnant of the *lateral* Israel.” With fictions of this kind it is not our province to deal, unless some great artistic beauty or individuality of genius be revealed therein. No one will dispute, we suppose, the goodness of Mrs. Webb’s intentions; but as a painter of remote people and scenes she wants the spell which holds the general reader enthralled let the argument lie ever so far beyond the pale of his cognizance. She has thought of her doctrine earnestly,—but she is not *clairvoyant*. Nor will it avail to reply that in this case *clairvoyance* is merely a manifestation of memory mystified and mystifying,—that it must and does resolve itself into matter of personal experience. There are pictures by Miss Martineau of pearl fisheries in Ceylon, and winter scenes by Lake Baikal, and flower-grown and bird-haunted verandahs in Saint Domingo, which rise up while we write, to remind us that to the Artist no corner of the earth concerning which human tongue has testified is remote or unknown or invisible. By the absence of any such sorcery in ‘Julamerk’ we are justified in handing over Mrs. Webb’s story to the matter-of-fact consideration of those who belong to what is called the “serious world.”

OUR LIBRARY TABLE.

Seven Tales by Seven Authors. Edited by the Author of ‘Frank Fairleigh.’—This is a pleasant book, kindly concocted for the benefit of a lady who herself is one of the “Seven Authors.” The others are Mr. G. P. R. James, Miss Pardoe (whose contribution we think the best), Mr. Martin P. Tupper, Mrs. S. C. Hall,—who presents a re-print,—the authoress of ‘The Maiden Aunt,’ and the Editor. This gentleman has become a celebrity in certain circles, without having precisely gained a literary reputation; and we turned to his ‘Mysteries of Redgrave Court’ with some curiosity—*anxious*, if it might so be, to welcome an acquisition to the ranks of our novelists. But, so it may not be, if we are to judge from this short specimen of his hand. We are sorry to find it prove commonplace and farcical. He must try again:—never forgetting that success in a long, and in a short, story demands different attributes which are not always united in one and the same person.

A Letter to Sir William Denison, Lieutenant-Governor of Van Diemen’s Land, on the Expediency of transferring the unemployed Labour of that Colony to New South Wales. By Benjamin Boyd, Esq.—A sound and sensible pamphlet by a gentleman who has transferred to New South Wales a large capital and an active, enterprising and intelligent spirit. It appears, according to him, that there is in Van Diemen’s Land a convict population of 30,000; divided equally into ticket-of-leave holders, pass holders, and probationers for whose subsistence the Government is responsible. Of these, 20,000 are permitted to seek employment wherever they can gain it within the limits of the island. But Van Diemen’s Land is overstocked with labour, while New South Wales is suffering from the want of an adequate supply. Mr. Boyd proposes to allow to “the 10,000 men who now hold tickets-of-leave an extension of the boon, which is in Van Diemen’s Land useless to them, and grant them pardons conditional upon their proceeding to and residing in New South Wales.” He has proved, in evidence before a committee of the Legislative Council of the colony, that that number would be immediately absorbed in the pastoral districts, and would even fall short of the demand. With respect to the objections of the emancipist party to this scheme, Mr. Boyd observes,—“I respect the prejudices of this class; amongst whom are to be found many of the most respectable representatives of the colonies, wealth and intelligence—ever foremost in works of education, charity and benevolence;” but “I contend that the objections urged by a portion of the emancipist party (who have enjoyed the means of lasting reform) ought to be considered by Government as the most powerful argument in favour of the removal of a system which is—as proved by the position of the majority of those subject to its workings—the wisest scheme of secondary punishment ever devised by human authority.”—Mr. Boyd confines his proposition to the pastoral districts,—whither labouring emigrants object to proceed; and desires to exclude the importation of these pardoned convicts from Sydney and from Melbourne.

Letters on the Navigation Laws. By George Frederick Young, Esq.—Mr. G. F. Young is a ship-builder and shipowner,—and what is more, the builder of a very expensive kind of ships. He is desirous of taxing as much as possible all foreign ships bringing cargoes, and of excluding from British use all foreign-built ships. For the purpose of enforcing these views he appears to have addressed a series of letters to the *Standard* newspaper; which his co-shipbuilders and shipowners have here collected and republished,—without even improving them by the excision of those grand introductory and terminating phrases which, though current in a daily newspaper, look somewhat foolish in a pamphlet.

A Manual of Logic. By B. H. Smart.—Logic, commonly so called, is a juggle—Aristotle is the “prime juggler” (p. 219).—“Pride is odious” is a conclusion formed from the two premises “pride” and “is odious” (p. 188). So says Mr. Smart; who considers that he has discovered a few “self-evident or nearly self-evident principles which have been overlooked by all who have gone before” (Preface). Accordingly, the title is a very deceptive one: “manual of logic” implies a learner’s hand-

book on what is commonly called logic. Persons who have never heard of Mr. Smart may be deceived into buying his book for the purpose of learning a little of Aristotle's juggling, and they may not like the process by which they are put off with what we have quoted. They may perhaps call it Smart's juggling, when all the while it may be only Smart's self-opinion. True, he announces himself on the title as author of 'Beginnings of a new School of Metaphysics'; but as the world at large is not cognizant of this book, and some may order a book without seeing all that is on the title-page, we recommend Mr. Smart, for honesty's sake, to cancel the words 'Manual of Logic' and substitute 'A New System of Logic,' or anything else which may give the reader to understand that Smart shines with un borrowed light and Aristotle is put in the dark corner. They may be silly people who would prefer the latter to the former, and it may be very desirable to reclaim them—but no one should do good by stealth lest he should one day blush to find it fame.

The Algebra of Ratios. By H. B. Browning.—This is a meritorious attempt to rigorize the connexion of number and magnitude by reasoning on ratio in general, of which number is a particular case. We have not space to state how far we go with Mr. Browning, and where we differ, excepting so far as this: we think that with the formal introduction of limits, as made by Mr. Browning, a much easier plan might have been followed. But the author is a sound mathematician; and those who meditate on first principles will find matter for thought in his book. Those who differ from him will be glad to see the taste for strict inquiry into the foundations of mathematics extending itself to such an extent that an architect, of a profession which is wholly what is called practical, employs himself in raising a structure of pure thought.

Manual of Mineralogy; or, the Natural History of the Mineral Kingdom. By James Nicol, F.R.S.E. &c.—There is a completeness about this Manual of Mineralogy which must recommend it to every one pursuing this branch of science. Particular attention has been paid to the crystallographic and chemical characters of each mineral, and the analyses given are more extensive and selected with more care than those to be found in any work on mineralogy in the English language. Considerable difficulty is presented to the student in mineralogy owing to the want of some uniform system of nomenclature by which the physical characters of a mineral are described. Mr. Nicol has made his arrangements with much care from an examination of the writings of all previous authors, generally adopting the systems of Mohs and Haidinger in preference to any other—and at the same time he has given such synonyms as are employed in the most important English, French and German books. In this way much labour is spared—and the student is enabled to identify his specimen. We know not that any better plan than that adopted by Mr. Nicol could be at present employed; but it would be a work worthy a parliament of science to adopt some system of terminology which should be simple and of universal application.

The Case of Hungary stated. Manifesto published in the Name of the Hungarian Government. By Count Ladislas Teleki. Translated from the French, with Prefatory Remarks and Notes, by H. F. W. Browne, B.A.—An important document to those who are anxious really to understand the questions that now agitate the East of Europe. The family of Teleki is one of the most famous in Hungarian history: the present Count is one of the chief magnates of the country and a member of the National Parliament. His own high character—the opportunities which his position has afforded for gaining the best information—the gravity of the cause in which he speaks—all combine to render the facts referred to in this Manifesto above suspicion. It is little to say that the case of Hungary *versus* the Schönbrunn councillor is ill understood in this country: it would be curious if it were not so—considering the great difficulties of the Magyar language, and the fact that all our information comes to us through the military censorship of Vienna. Yet Hungary has strong claims upon the sympathies of Western Europe, and particularly upon England. The Magyars resemble Englishmen in their manners, and

in the constitution of their society—they, too, have their Magna Charta and a body of constitutional laws historically developed—they, too, are Protestants in religion, and they are the only people in Eastern Europe who have legally established freedom of conscience as a political canon. This people are now in arms against the Austrian Emperor—a certain section of the press in England and France is continually denouncing them as rebels and traitors—and it is in answer to these charges that the present Manifesto has been issued. Count Teleki shows that Hungary has never been a dependency of Austria. She united herself voluntarily with that country—and on rigorously specified terms: in fact, the two countries formed a "confederation,"—the bond between them being the tie of a common sovereign. Ferdinand the First was the first prince of the House of Hapsburg who reigned in Hungary: he was elected by the Diet. This took place in 1526; and the throne continued to be elective, as in Poland, until 1687, when the Estates of the Kingdom fixed the succession in the Imperial House—an arrangement which was subsequently extended in favour of Maria Theresa. For centuries the liberties of Hungary have been preserved: preserved amidst surrounding despotisms of every die—Austrian, Russian, and Ottoman—the solitary ray of light in the entire circle of Eastern obscurity. Historical rights of such standing are never lost at a blow, unless the nation enjoying them be utterly unworthy.

The Court of Chancery; its Inherent Defects as exhibited in its System of Written Proceedings—its Mode of Proof—its Mode of Trial—and its Mode of Appeal—with Suggestions for a Remedy. By a Solicitor.—Need we describe this tract at greater length? Who in 1849 requires to be told of the "inherent defects" of the Court of Chancery? If any such there be, we recommend this pamphlet to their perusal. The wrong of the individual case detailed in illustration of the "Solicitor's" general argument, may perhaps serve to influence the zeal of some still hopeful reformers—and so prepare the way for a reconstruction of the forms of the great conservative court. In this faith we may commend it to the attention of our readers.

LIST OF NEW BOOKS.

Akerman's (J. Y.) Tradesmen's Tokens, 1648 to 1672, 8vo. 15s. cl.
Balfour's (J. H.) Manual of Botany, cr. 8vo. 12s. 6d. cl.
Barnes's (Rev. W.) Anglo-Saxon Delectus, 12mo. 2s. 6d. cl.
Bennet (Dr. J. H.) On Inflammation of the Uterus, 2nd ed. 8vo. 12s. cl.
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PROFESSOR LONGFELLOW AND M. PHILARÈTE-CHASLES.

We have received from M. Philarète-Chasles the following communication in answer to the remarks of a correspondent which appeared in our columns *ante*, p. 411.

Between your correspondent F. and me there is a point at issue: viz.—Whether a poem by Professor Longfellow ('Evangeline,' Boston, 1847) be alliterative or not. I maintain that it is.

To strengthen his argument against me, your correspondent contends that there is "alliteration" to be found everywhere. Very true: and there is rhyme too to be found everywhere. I say that old Homer rhymed in a most clever way. Look at the first line of the *Iliad*:

Μένιν-Α
είδε-Α
Πηλεΐ-Α
δούρ-Α
χιλλεύς-Α.

You perceive I am a proficient in F.'s school. Your correspondent, who plays very well on the shrill stryptic pipe (*tennis arena*) of *Tityrus*, proves that *Tityre, tu patulae* is alliterative, because there are four *t's*, two *u's*, two *a's*, and two *e's* in the first line of the *Bucolics*. Is not How do you do? alliterative? There are four *d's* in the sentence. But 'be serious.—F. seems not to know what northern alliteration is. It does not consist in the recurrence of the same letter, whether a vowel or a consonant, initial or otherwise. It is the systematic echo of the same consonant, falling on the root, and consequently falling in with the accent: a kind of rude Mnemonic eminently characteristic of northern genius, whether you call it Icelandic or Gothic, Messothetic or Teutonic (I do not say *Scandinavian*, which would be the best appellation since it comprehends the whole of the German stock—but the word is long, and frightens F.) This is the mode employed by Longfellow in the greatest part of his 'Evangeline.' I say it is uncommon, un-English (as to common use and present custom). I say that Milton's half line is not alliterative, though there are two *e's* in it:

—Sing, heavenly muse....

and that Gray's runic poem:

Ruin seize thee, ruthless king....

... Weave the warp and weave the roof.... is purposely alliterative. I say that *Picra Foenicia* is so, even in its title; and that Chaucer, though a poet of true English stamp, having receded from the archaic and rustic mood of his predecessors, is not an alliterative poet. I say that Byron is not so, though he makes occasional use of some ornaments of the kind: as—

The prow that spurns the spray.

Exactly as Racine:

Pour qui sont ces serpents qui sifflent sur nos têtes? &c.

Now, I am bound to make good my assertion that the American poet did not make occasional use of such ornaments, but that he scattered through his verse *regular and perpetual alliterations* after the true gothic fashion:—such were the words I employed in the Review which F. criticizes. There are two preliminary points to settle:—viz. whether the recurrence of initial consonants be so natural and imbibed to English poetry, and especially to Mr. Longfellow's mode of versification, as to make alliteration a thing of course, an unavoidable blemish,—like the eternal warble of the *a's*, *e's* and *i's* through Italian poetry. In Childe Harold's first lines to Ianthe (nine in number) we find one such juxtaposition of consonants:—"Words were weak." In the first fifteen lines of Wordsworth's 'Excursion' one.—"Summer-sun." In the first twelve lines of Shelley's 'Revolt of Islam,' two.—"heart's home." "Love and light;" in Mr. Longfellow's poem 'The Children of the Lord's Supper,' we find just one alliteration for fifteen lines,— "Spring-sun."

Now let us turn to 'Evangeline,' and read three insulated pages of the poem; one towards the beginning, another towards the middle, and lastly one near the end. Page 25, line 1, there is—Crowing of cocks,—1, 2. *Whir of wings*,—1, 3. *low as love*,—1, 4. *looked with love*,—1, 5. *arrayed with robes of russet*,—1, 6. *reign of rest*,—1, 9. *day descending departed*. For nine lines only sixteen alliterations made up of "accented and unaccented consonants"! Only two lines are devoid of the ornament:—a strange coincidence. Let us turn to p. 89: 1, 1, we find *full, full, refreshment*, lines 2 and 3, *fountain, forth, fountain, affection*,—1, 4. *sorrow, silence*,—1, 5. *labour, love*,—1, 6. *purified, pay-fected*,—1, 7. *words, waited, worthy*,—1, 8. *heart, heard*,—lines 9 and 10, *with, with, wander, want*. This is stranger still. *Twenty-three* alliterative consonants for ten lines, and no single line unadorned with the ever-recurring jingle! Lastly, let us read all p. 153: 1, 1, *above, home, Amelers*,—1, 2. *midst, meadows*,—1, 3. *gateway, cricket*,—1, 4. *meek, midst*,—1, 5. *words, always, with, &c.* &c. Your correspondent must surely think that I have proved superabundantly the irregular alliterative character of Prof. Longfellow's work. I defy him to show in any ten successive lines of any English modern poet (except Gray in his alliterative moods) an equal number, or even half that number, of self-echoing consonants.

I have a subsidiary quarrel to fight out with F. He is very severe on me because I did not acknowledge true classic hexameters in such lines as the following, of which the poem of 'Evangeline' is made up; and I wish any reader who can succeed in imparting to them the true Virgilian metre:—

Marked on the tablet of stone, and measured the sweet-changing moment....
... Blow from the walls and ceiling and from the oft-painted benches....

... Who on his birth-day is crowned with children and children's children.

Now, in this clumsy prose or clumsy verse? By what kind of prosody are we to scan such lines? Is "sweet-changing"

a dactyl? Is "git-painted" a dactyl? Is children, in the last-quoted line, to be scanned firstly as *two shorts*, and then in the second instance as *two shorts*, and then again as a *spontee*? With such a laxity of metre and prosody, there is no prosody at all, or rather everything becomes hexameter. I propose, therefore, as a very good example of F.'s hexameter dactyl:

I am your | most humble | And very | obedient | servant.

Such were the mangled hexameters which your witty old Nash scoured unmercifully. "The hexameter verse I grant to be a gentleman of a good house; yet this climate of ours he cannot thrive in; our speech is too craggy for him to settle his plough in; he goes twitching and hopping in our language like a man running upon quagmires, up the hill in one syllable, and down the dale in another, retaining no part of that stately smooth gait which he vaunts himself with amongst the Greeks and Latins." Let F. answer old Nash; whose opinion is supported by Gifford, Disraeli (who discards wholly the hexameter), Guest, Professor Latham (who does not even condescend to name it among English metres), Walter Scott and Byron (who laugh heartily at it), and every one of the great critics and consummate artists who have thought or written on the matter. Some German writers, indeed—and more especially the Danish poets, whose prosody is much more defined than English prosody is—have made good use of their own hexameters; and Captain Frye, the clever translator of *Ehenschlager*, pertinently remarks that "it seems to suit the Swedish and Danish languages wonderfully well." But there is a peculiar reason for it, which Captain Frye does not give:—the Danish hexameter, as broken by the cesura, falls easily into the old couplet of the Skalds. Such is the coincidence to which I adverted when I said that Mr. Longfellow (who spent his whole youth amongst the Danes, and is well known as the translator of Tegner and other Northern poets.) answered from the beaten track of modern English poetry;—that he wrote his new poem in an obsolete (not a hexameter) but sometimes half-hexameter metre very familiar to Scandinavian poets;—and that he plentifully scattered it with Gothic alliterations. These points, which I have fully proved, I maintain to be true. Now, after the pedantic exhibition to which I have been compelled, if F. wishes again to be jocular, we may club our sapient heads together to prove to the world that Anacron and Bacon were contemporaries with Washington, and that old Homer (evidently *Q. mer*) was an Irishman of the clan of the O'Mearas.—Be so kind, sir, as to make some allowance for my English, the first attempt at English prose ever scribbled, as I suppose, under the pen of our old *Mazarine* library.—And believe me, &c. PHILARETE CHARLES, Conservator of the Bibliothèque Mazarine, &c.—Professor, at the Collège de France, of the Languages and Literature of the North of Europe.

Paris, Palace of the Institute, April 29.

We have made no alteration in the above letter, excepting in those parts wherein the writer claims an admission on the part of our former correspondent that he had not read 'Evangeline.' F. has made no such admission;—as M. Philarete-Chaules will see on again referring to his letter.

SNOWY MOUNTAIN IN EASTERN AFRICA.

May 7.

Permit me to correct an error in my letter inserted in your journal on the 7th of April [see *ante*, p. 357].

In speaking of the Rev. Mr. Rebmann's discovery of the snowy mountain Kilimandjaro, in Eastern Africa, I imagined his knowledge of it to have been derived solely from a journey made by him in October 1847 to the mountainous country of Taita, distant about 100 miles from the coast. I now find, however, that in the months of April, May, and June 1848, he went again into the interior, when he penetrated to a distance of nearly 200 miles; and that it was on this second journey (and not on the former one) that he saw this mountain. In Mr. Rebmann's journal, published in the *Church Missionary Intelligence* of this month, it is stated (p. 18), that he approached the foot of it so near that, lifting up his eyes, he "viewed eternal winter, apparently so near as if it could be reached by a few hours' walk, but in fact, at a distance of about one day's journey."

If, in my former letter, it was a satisfaction to me to acknowledge myself mistaken in my estimate of the distance of the eastern edge of the table-land from the coast,—which, under the influence of the error above adverted to, I stated to be only about 100 miles, instead of 300 or 400, as it had been conjecturally placed in the instructions drawn up for Dr. Bialloblotzky's guidance previously to his departure from England,—it is only just to make it known that my error, after all, is not so great as I had imagined.

Having heard doubts expressed as to the fact of the existence of *snow* upon Kilimandjaro, I hope that I may be allowed to bring to the knowledge of your readers the following interesting particulars from Mr. Rebmann's journal:—

"May 11.—The mountains of Jagga gradually rose more distinctly to our sight. At about ten o'clock (I had no

watch with me) I observed something remarkably white on the top of a high mountain, and first supposed that it was a very white cloud, in which supposition my guide also confirmed me; but having gone a few paces more, I could no more rest satisfied with that explanation; and while I was asking my guide a second time, whether that white thing was indeed a cloud, and scarcely listening to his answer that yonder was a cloud, but what that white was he did not know, but supposed it was *coldness*—the most delightful recognition took place in my mind of an old well-known European guest called *snow*. All the strange stories we had so often heard about the gold and silver mountain Kilimandjaro, in Jagga, supposed to be inaccessible on account of evil spirits, which had killed a great many of those who had attempted to ascend it, were now at once rendered intelligible to me, as of course the extreme cold, to which the poor natives are perfect strangers, would soon chill and kill the half-naked visitors."

Again:—

"May 12.—About five o'clock, p.m., we had to ford another river, called Gona, which was considerably larger than the Loomi, its breadth being from thirty to forty feet, and its depth three feet, with a most rapid stream. Its water was cold enough to prove its source, which evidently is nothing else but the eternal snow of the Kilimandjaro."

Lastly, in the general remarks at the end of his journal, Mr. Rebmann gives some curious particulars respecting a large exploring party sent by "the late powerful king Rungu, father of the present Mankinga, king of Madjame"—

"... to examine into the nature of that strange white guest (*snow*, for which they have no name) on the neighbouring mountain; when only one man was spared, though with his hands and feet destroyed by excessive cold, to tell his despotic sovereign the sad tidings of all his companions having perished in the expedition; which, according to the report, must be supposed as having taken place not merely by the extreme cold, but also by the horror which set the ignorant and half-naked embassy to the most hurried flight, which, on the precipitous mountain, may have proved nearly as fatal as the cold itself."

This evidence is too circumstantial and too conclusive to admit of a shadow of doubt on the subject. In Mr. Rebmann's map, "Kilimandjaro, covered with eternal snow," is laid down in 3° 40' S. lat. and 36° E. long.; and its eastern flank is made to drain into the river Gona, the upper course of the Pangani, which flows into the Indian Ocean in about 5° 30' S. lat. If my hypothesis respecting the sources of the Nile is well-founded, the western flank of Kilimandjaro is most probably drained by some head-stream of that river. I trust that it will fall to Dr. Bialloblotzky's lot to prove this to be the fact, and at the same time to establish the truth of Ptolemy's statement respecting the Mountains of the Moon (*Moëti*)—*τὸ τῆς Σελήνης ὄρος, ἀπ' οὗ ὑποδιχόνται τὰς χιόνας αἱ τοῦ Νείλου λίμναι*.

I am, &c. C. T. BEKE.

FOREIGN CORRESPONDENCE.

Aries.

Or all the mysteries which have been written, whether of Paris, of London, of Brussels, or of elsewhere—all more than sufficiently fictitious,—I, writing now from Provence, pronounce the Mysteries of Udalpho to be the most mendacious. Oh, Mrs. Radcliffe! Mrs. Radcliffe! how could you with an audacious air of truthfulness to be paralleled only by Defoe's account of Mrs. Veale's Ghost,—how could you write, sitting the while snugly by side an English sea-coal fire, all those too seducing descriptions of the vineyards, the olive-groves, the limpid streams, and the verdant valleys of sweet Provence? To all those who may be now devouring as eagerly and believing as fondly the Radcliffian version of the South of France as I did some quarter of a century ago, I conscientiously declare, that, as far as my rather extended knowledge of Europe goes, there does not exist within its limits so arid, so monotonous, so ugly, and so every way unattractive a region as Provence.

I entered it from Italy by Nice; passing by the ugly, tasteless, treeless, dust-enveloped little roadside suburban villa, with its vulgar-looking gilt-headed iron rails in front, for which Lord Brougham deserts the lovely banks of the Lowther and the magnificent groves and truly noble hills of Brougham. The bay of Cannes is certainly pretty,—and its gleaming waves and wooded banks form the distant view from the house; but the immediate foreground and neighbouring land have about as much charm as the garden, which intervenes between the new road and one of the houses in that not highly picturesque locality.

Beyond the little town of Cannes the road crosses a range of partially wooded hills, called "Les Maures" from having been infested by Saracen brigands in the

good old times of poetry and romance, broken heads and cut throats. The porphyry rocks of which they are composed take fantastic and rather picturesque shapes; which, added to the mingled foliage of the cork and stone pine, together with here and there a distant peep of the sun-lit Mediterranean, form a landscape of some beauty. But when the traveller has rattled down their western slope, and passed through the dirty little town of Frejus, he has nothing before him but dull parched plains and barren stony hills.

In the midst of a region of low calcareous undulations, producing corn, wine, oil, and dust in astonishing quantities, stands Aix, the ancient capital of Provence, the city of good Roi René,—the home by predilection of the Troubadours,—the especial headquarters of poetry, love, gallantry and festivity. I remained two days in Aix for king René's sake. It seemed hard to believe that all that gay and gallant time, with its parliaments of love, its jousts and tournaments, its knights and ladies, its jongleurs and troubadours, should have passed and left no trace, no visible impress,—or some memorial, if not strictly visible, at least appreciable to the eyes of historic faith. But no! Nothing! A more utterly uninteresting provincial town it is impossible to conceive. In vain I poked among its obscure lanes and filthy courts. I found nothing to reward my enthusiasm. One or two façades of the ambitious architecture of the Louis XIV. period marked *ci-dessus* noble palaces, where, in the days of the Provençal Parliament, Mirabeau may have been attracted to the dull and pompous festivities of its members, when engaged in the pursuit of her who, so unfortunately for both parties, became his wife. But of a gay and earlier period, nothing—not a ruined arch nor a wall! The few remaining ruins of the palace of the Counts of Provence were removed some years ago to make place for a bran new and tasteless Hôtel de Ville.

One thing, however, I *did* find, which may be as new to the reader as it was to me. All over the walls I had seen posted, amid notices of "banquets démocratiques" and advertised sales of oil, huge placards headed with the words "Grande Crèche Provençale." I fancied that it must mean a lying in hospital,—or possibly one for foundlings; but on further inspection discovered that I was reading the programme of a sort of theatrical spectacle. There was promise of new decorations, additional scenes, and contrivances of mechanism. In a word, here was the sole medieval survivor of so much that is else utterly dead and vanished, in the shape of one of the old mysteries or scriptural stage-plays. Under the name of "Crèche"—which stands thus as a part put for the whole—is still known, it seems, in Provence the scenic representation of the miraculous conception and birth of our Saviour. But, as a concession to the more worldly spirit and more awakened curiosity of modern times, it appears to have been necessary to mingle in the bill of fare various profane elements, with apparently the least possible attention to homogeneity of character or even to propriety. Thus, following the adoration of the Magi, we have a scene between a peasant and a horse-dealer. Between the latter and a gypsy scene, the flight into Egypt is introduced, &c. Thus the proprietors of the "Grande Crèche Provençale" strive to mingle the *utile* with the *dulce*, and to cater at the same time for the amusement and for the edification of the faithful.

These there is reason to think are found chiefly among the softer sex, here as elsewhere. One of my two days at Aix was a Sunday. I visited the various churches; and in most of them found in the afternoon large and close-packed congregations composed entirely of women, listening to discourses delivered with a wonderful amount of gesticulation and vocal energy in the *patois* of Provence. This dialect, as utterly unintelligible to a Parisian as it would be to a Londoner, consists of very mixed ingredients. It contains many words of evident Greek origin, received at a very early period from the Phœcean colony at Marseilles. Many Latin words also, in purer and less altered form than they exist in French, are in use in the Provençal dialect. For instance, *Ubré*—drunk; *Lagremos*—tears; *Fusto*—a stick; *Arené*—sand; *Car*—flesh; *Cébo*—an onion; *Nébo*—a cloud, &c. A few words of Gothic and some of Saxon origin are mingled in the heterogeneous compound.

broken heads of which there are pictures of foliage of the sea, and there are a few of the travellers and people who have nothing to do but to stare at the barren stones.

From Aix a drive of two hours carried us to the railway now at work between Marseilles and Avignon. We joined it at a station called Rognac—on the margin of one of those wide salt-water lakes which diversify the broad extent of the delta of the Rhone, and serve as a sort of quit-rent paid to old Ocean,—marking his former occupation of the entire region, and asserting his right to re-enter into possession of it at some future epoch of earth's history. From Rognac to Arles the rail lies chiefly along the edge of that vast stony plain called the Crau. It is impossible to conceive a *coup-d'œil* so suggestive of utter irremediable desolation as is presented by this stone-covered surface of this barren plain, extending without the slightest variation or interruption to the horizon! It is in traversing such a region as this that one blesses the space-abridging powers of steam!

Arles, as all the world knows, is famous for its Roman antiquities and for its pretty women;—and in both categories it deserves its reputation. The care expended by the city on the preservation of its monuments—the memorials of its palmy state when it was the Rome of Gaul, as Ausonius calls it—is highly creditable. Its exquisitely proportioned little amphitheatre, a veritable miniature Coliseum, is still under the hands of the masons. Indeed, the only thing seems to be lest the authorities should fall into the fault so common to the French in such matters, and push the indispensable work of preservation too far towards an attempt at restoration. It has been at length thoroughly isolated from the mean surrounding buildings, which well nigh suffocated it; the interior has been well cleared out; and a light iron railing as a defence from wanton injury has been erected around it. Evidently, the good city has not gazed out in the matter.

A very few days' *sojourn* in Arles is sufficient to confer familiarity with the peculiar cast of features which has obtained for its women the fame of beauty. The type is unmistakably a peculiar one,—remarkable both for the singular uniformity with which it prevails in the city and for its dissimilarity to the usual cast of features in the neighbouring towns. All the women appear to be more or less alike. The uniformity of the costume adds to this effect. Each pretty face, with its fair and tolerably high though rather too narrow forehead, its finely-arched and well-marked brow, its soft black eye, laughing full-lipped mouth and rounded dimpled chin, as seen beneath the little muslin cap bound round the head with a broad ornamented ribbon, costing some six francs a yard,—or, if the wearer be too poor to afford this, with a gay coloured cotton handkerchief—each of these appears but a slightly modified copy of the last. Add to the graces above enumerated, the charm, so rare in France, of a clear and brilliant complexion, almost universal among the young Arlesiennes, and you have a tolerably correct inventory of the beauties which claimed for Arles in the days of her Pagan splendour the especial protection and patronage of Venus.

A railway in its onward course is, as we have often seen, as little a respecter of places as Death is of persons. The iron-shod intruder has accordingly been found in many strange positions and incongruous companionships;—but never did he thrust his disturbing presence anywhere with more audacious disregard for propriety and for the venerable sanctities of time-honoured antiquity, than when he bored his way through the centre of the ancient cemetery of Arles, known as Les Aleiscamps. This name is a corruption of *Elysii Campi*; and the vast Necropolis, which it designates, is—or rather was—one of the most interesting specimens extant of an undisturbed burial field of the Romans and of the early Christians. Both Pagans and primitive Christians had buried here over a very large space of ground; and the latter had hallowed the spot by the erection of several larger and smaller oratories and chapels. One good-sized church, *Sainte Marie-des-Grâces*, still remains, an exceedingly picturesque ruin. A very pretty frag-

ment of a smaller building, known as *St. Crucifix*, is yet standing at no great distance from the former. Around these two have been gathered all the very considerable number of sarcophagi and stone tombs which the works for the railway routed out from their resting-places. This disturbance and ousting of the ancient tenants has been the more extensive from the circumstance that, not only has the railway passed through the cemetery, but the unfortunate spot has been selected for the purpose of erecting large workshops, engine-houses, and all those extraordinarily-shaped and especially hideous edifices that railroads always erect at their places of predilection.

The result of this wholesale disturbance of a spot held sacred during so many centuries has produced one of the strangest scenes imaginable. The entire distance between the two ruined buildings above mentioned has assumed the appearance of a complete street of tombs. The sarcophagi are ranged on either side as thickly as they can stand; many retain their huge ark-shaped stone covers, but more perhaps are without them. Here and there a bone or two still remain at the bottom of their rifled resting-place. The majority are quite empty. Around the larger ruin of *Notre Dame des Grâces* the whole ground is strewn with a vast quantity of them, mostly covered, and grouped in every possible variety of confusion. Locked within a part of the ruined church still capable of affording some shelter and protection, there are to be seen three or four metal coffins whose tenants have for some chance reason been treated with more respect. Of these one contains the tolerably perfect skeleton of a Pagan maiden whose brief history was found inscribed on her grave-stone. She died at the age of seventeen, on the day of her marriage! The cause of her death is not stated. Her immediate neighbours now, as they lie side by side on the pavement of the ruined chancel, are two of the ancient Archbishops of Arles! She has one on each side of her. Their skeletons also are nearly perfect. Misfortune—which in life, as the proverb teaches us, has the effect of bringing us into strange companionship—sometimes produces, it should seem, similar effects even after death. Poor Pagan maiden!—one of the comely girls of Arles, whose "madonna" was Venus! She would hardly have found her way into such reverend company without the assistance of the great leveller;—nor even by his alone, without the additional aid of that other modern leveller the railway with his pickaxe and shovel!

During the first two days of my stay here the climate appeared delicious—the heat in the middle of the day almost too great. For the last two days the mistral, of evil celebrity, has been blowing. It is difficult to give an adequate idea of the change, or of the detestableness of the climate under the influence of this scourge. The same sun is shining in the same bright blue sky, but the temperature is glacial. The sun is there only to glare and dazzle,—and seems to have no more power for warmth than a farthing candle against the boisterous blast which chills the very marrow in one's bones. The whole air is so full of dust that it is impossible to stir out without getting the mouth and nostrils filled with it. The inhabitants hurry through the bleak streets cowering as best they may under their hooded cloaks. All nature seems shrivelled and dried up under the evil influence. The Rhone is blown into white-crested little waves. And all this may very likely continue for the next week—or month perhaps!

I shall strike tents, and be off before the range of this truly ill wind, which I am sure can blow nobody good. This it is not difficult to do, for the district of the mistral is pretty nearly confined to the valley of the Rhone. It is dreadfully felt at Marseilles;—less at Aix. It touches Montpellier, but gently;—beyond that towards Narbonne or Toulouse it is unknown. Arles is its very head-quarters; and the position of the city on the Rhone and between the vast plains of the Crau and the Camargue affords full scope to the merciless fury of the enemy.

T.A.T.

OUR WEEKLY GOSSIP.

The Messrs. Clowes, the well-known printers, have just put forth in print, for private circulation only, some "Suggestions" of their own "for the simultaneous compiling and printing" of a Catalogue of the Printed Books in the Library of the British Museum.

Neither the suggestions nor the specimens, they observe, "are to be considered as having any reference to the principles upon which a printed catalogue should be compiled; but merely as the views of a practical printer as to the most accurate, most economical and most expeditious means of producing a catalogue." They suggest that a room or rooms should be fitted up in the British Museum as a composing-room for a sufficient number of compositors to produce one thousand entries each day; that such compositors should compose from the printed book the entire title without any regard at first to its alphabetical arrangement; that a printer's reader or officer of the Museum should examine the first proof, in order to ensure a strict adherence to the original title, and to underline (for the purposes of a second process) the leading subject and author's name; that the various entries thus produced in type should be arranged daily in alphabetical order according to the initial letter only, in order that such entries may be cut up into a uniform size for the purposes of the classified arrangement; that the entries thus set up and distributed should be arranged in a book-form (each letter of the alphabet forming a volume); and that one or more copies, arranged in alphabetical order, should be formed for the use of the reading room by printing the printed slips in books prepared for the purpose. Such is a general outline of the plan;—but to make it more distinctly understood we may observe that only (and this is of importance) a comparatively small portion of the operation need be carried on within the Museum;—and the Messrs. Clowes suggest that in order to preserve the books from injury they should be enclosed in glass cases while in the hands of the compositors.—This plan has much to recommend it. Here are a thousand titles a day actually set up in type for immediate use and more important after-purposes. A thousand MS. entries cost nearly as much as these printed entries. The compositor has only to copy with as nice accuracy as possible the particular title-page before him; and that he will do this with perhaps even greater accuracy than the mere MS. compiler will be understood by those who have had, like ourselves, experience of printing establishments. But there are other advantages. Mr. Panizzi's MS. entries run as far as letter L, we are told; but no portion of his catalogue from B to L is yet available to the readers who may wish to consult it. Now, Messrs. Clowes's compositor, who sets up one hundred entries a day, will supply his employers with that material which will strike off as many copies as may be required of it,—while the entries that are made in MS. by Mr. Panizzi's clerk cannot be multiplied but at a cost almost if not quite as great as the sum paid for the original entries. Nor let us omit to observe the superiority of type over hand-writing in distinctness and in the space occupied. From the rough printed entries thus printed by the compositor while he stands before the shelves, may be formed by sorting into alphabetical order two or more kinds of catalogues;—an alphabetical catalogue—a classed catalogue—a catalogue of English books, or of the books of any literature that it may be wished to obtain. Fifty copies of the slips put into the hands of fifty competent persons will produce, if required, fifty catalogues variously arranged according to some general plan or plans previously laid down.

On Wednesday last, the presentation to the Chancellor of the members who have graduated and taken honours in the London University since its foundation took place at Somerset House, according to our previous announcement [*ante*, p. 437]. The ceremonial observed on the occasion was confined to the presentation; but the interest consisted in the fact of the gathering itself. The rooms were fully attended; and a select number of distinguished strangers mingled amongst the sons of the University.

The Earl of Rosse, President of the Royal Society, held his second *Soirée* at Somerset House on Saturday last. It was more fully attended than the first; between five and six hundred persons being present, including the most eminent *savans* and *litterati* in London. M. Guizot and M. Milne-Edwards were amongst the foreigners.

We have before us the list of candidates selected by the Council of the Royal Society for recommendation for election at the next meeting on June the 7th. It will be recollected by the Fellows that

although by the new regulations the Council have the power of nominating only fifteen Fellows for election, the Society is by no means so confined—and that any number of candidates who have been regularly proposed can be added to the Council list. The following is the list:—J. C. Adams, Esq., T. Andrews, M.D., R. A. F. Austen, Esq., C. Barry, Esq., B. C. Brodie, Esq., J. Dalrymple, Esq., J. Glaisher, Esq., Sir R. Kane, M.D., W. Lassell, Esq., H. B. Leeson, M.D., A. C. Ramsay, Esq., J. Scott Russell, Esq., F. Sibson, M.D., R. Stephenson, Esq., Lieut.-Col. P. Yorke. There can be no doubt that these are all good men and true; but we can imagine that many of the Fellows with the list of thirty proposed candidates in their hands will feel that to elect these fifteen to the exclusion of many others would be to do an injustice to the latter. Some of the men left out have contributed to the *Philosophical Transactions*, and take generally a higher standing as men of science than some—of very honourable position nevertheless—who are here admitted. The matter is of course a difficult and a delicate one any way; but probably the Fellows will go carefully through the list of proposed candidates, and each add such names as he thinks would be in the highest degree an honour to the list of the Fellows of the Royal Society.

Mr. Layard, the author of the 'Researches in Nineveh,' has been promoted, it is announced, by Government to the office of paid *attaché* to the Embassy at Constantinople.

The daily papers have announced the death of Mr. Horace Twiss:—a gentleman well known for many years in the literary as well as in the political circles of the metropolis. In his earlier manhood—as might be seen on reference to the Byron Memoirs and to more than one song-book and miscellany now laid on the shelf—Mr. Twiss "went out" as a wit; but those were the days when Sydney Smith and Moore were in their glory among the Whigs—while there was no want of "Tory mischief," as Scott called it, in the antagonist party;—and thus "parts" in themselves lively and pleasant may have failed to win their owner his fair success. The recent and far more solid contribution to literature which bears Mr. Twiss's name—'The Life of Lord Eldon'—will be long resorted to, not merely as a biography, but as a collection of curious anecdotes touching some of the most remarkable political transactions of the century.—Nor must we suffer to pass away without a word of notice Mr. Samuel Maunders, so long associated with Mr. Pinnoke in the production of elementary books of education—and the "Treasures" bearing whose name have had so large a place in the youthful library of the past generation.

The annual *Conversazione* of the Civil Engineers is announced to take place on Tuesday, the 22nd inst.

A new journal has appeared in Paris, the title of which is the *Anti-Proudhon*,—and the motto, *C'est pour ceil et dent pour dent*. It undertakes to reply word by word to M. Proudhon's doctrines. One hundred thousand copies are printed daily, and distributed in the Faubourgs. Another effort, this, directed *ad rem natam*.

We have already remarked in these columns on the anxiety shown by governments and dominant classes of all sorts to instruct the people as soon as they begin to fear them. This sentiment has reached Austria. Men in power have at length found out even there how dangerous is the mistrust which reigns amongst a people studiously kept in the dark, not only as to principles, but even as to facts; the credulity with which everything unfavourable to the Government is received. Under such circumstances rulers have no power to contradict or explain anything:—they have no channels of communication with the people. A lie is indestructible.—This want of organs is in a way at last to be fully supplied, as far at least as quantity is concerned. There are now not less than seven official or semi-official newspapers published in Austria:—the *Reichsgesetzblatt* (Imperial laws paper),—the *Post Journal*, which contains all regulations relating to the post,—the *Landtagsblatt*, the Diet paper,—the *Wiener Zeitung*, the Vienna Times,—the *Austria*, for trade and manufactures,—and the *Press* and the *Lloyd*, which are in fact half-official, though they do not choose to have the name

of being so. The youngest born of this large ministerial progeny is the *Austria*,—the first number of which appeared on the 1st of April. Its responsible director is Karl Czörnig, a distinguished political economist, Director of the Bureau of Administrative Statistics, and probable future Minister of Commerce. It is therefore an avowed organ of Government,—and will be supported by the best writers on those subjects that are to be had. If this is not (as we fear) saying a great deal, it is at all events a sign of a completely new view of the science and art of governing in Austria. We hope it may not have been discovered too late. But if politics are gaining, literature and art are losing ground. The *Jahrbücher der Literatur* (Year books of Literature), *Anglic Annual Review*, and the *Oesterreichischen Blätter für Literatur und Kunst*, have sunk for want of their customary subvention from the State, and are not yet replaced. All the smaller papers have fallen. They were in this dilemma:—if they treated of politics, even by a side wind, they were required to pay the caution, which they could not afford; and if they did not treat of these, they lost their readers.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN. Admission, from Eight o'clock till Seven, 1s.; Catalogue, 1s. JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.
THE FORTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN at their GALLERY, 5, Pall Mall East, each day, from Nine till Dusk.—Admission, 1s.; Catalogue, 6d. GEORGE FRIPP, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.
THE FIFTEENTH ANNUAL EXHIBITION OF THIS SOCIETY IS NOW OPEN at their GALLERY, FIFTY-THREE, Pall Mall, near St. James's Palace, from Nine o'clock till Dusk.—Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Secretary.

DIORAMA, REGENT'S PARK.—New Exhibition, representing the VALLEY OF ROSENLAU, Bernese Oberland, with the effects of a Storm in the Alps; and the INTERIOR OF THE CHURCH OF SANTA CROCE, at FLORENCE, with all the gradations of Light and Shade, from Noonday to Midnight.—N.B. The Grand Machine Organ, by Gray and Davison, will perform in both Pictures. Open from Ten till Six.

ROYAL MISSISSIPPI PAINTING.—EGYPTIAN HALL.—BAYNARD'S Great Picture having returned from Windsor Castle, where it was exhibited by command to Her most Gracious Majesty the Queen, H.R.H. Prince Albert, the Royal Family, and Ladies and Gentlemen of the Court, having received Royal Approbation, is now open as usual at the Egyptian Hall, every Morning at Half-past Two; Evening at Half-past Seven. Doors open half an hour before commencing. Admission, Lower Seats, 2s.; Gallery, 1s.

ROYAL POLYTECHNIC INSTITUTION.—A LECTURE, by Dr. Hachhofer, on the various modes of producing ARTIFICIAL LIGHT, daily, at Half-past Three, and on Monday, Wednesday, and Friday Evenings at Nine, in which the BUDE LIGHT, the OXY-HYDROGEN LIGHT, and the ELECTRIC LIGHT will be exhibited in juxtaposition. LECTURES ON THE VENTILATION OF MINES, &c. by means of a Jet of STEAM, daily, at Two o'clock, and on Tuesday, Thursday, and Saturday Evenings at Nine. THE MICROSCOPE. THE NEW DISSOLVING VIEWS include Scenes in VAN DIEMEN'S LAND, from Original Drawings taken on the spot by J. Skinner, Front, East, and South. COLLECTION OF MODELS OF AGRICULTURAL IMPLEMENTS, Specimens of Manures, &c. The Music is under the direction of Dr. Wallis.—Admission, 1s.; Schools, Half-price. The New Catalogue, 1s.

SOCIETIES

ROYAL.—March 1.—G. Rennie, Esq., V.P., in the chair.—'Minute Examination of the Organ of Taste in Man.' By Dr. A. Waller.

March 8.—'Additional Observations on the Osteology of the Iguanodon and Hylæosaurus.' By Dr. G. A. Mantell. This memoir is supplementary to the author's former communications on the same subject, and comprises an account of some important additions which he has lately made to our previous knowledge of the osteological structure of the colossal reptiles of the Wealden of the south-east of England. The acquisition of some gigantic and well-preserved vertebrae and bones of the extremities from the Isle of Wight, and of other specimens from Sussex and Surrey, induced the author to resume his examination of the detached parts of the skeletons of the Wealden reptiles in the British Museum, and in several private collections; and he states as the most important result of his investigations, the determination of the structure of the vertebral column, pectoral arch, and anterior extremities of the Iguanodon. The most interesting fossil remains are described in the following order:—

Lower Jaw.—Since the author's communication on the lower jaw of the Iguanodon, published in the 'Philosophical Transactions,' part II, 1848, he has discovered the right angular bone, which was previously unknown: from the circumstances under which this relic was found, he considers it probable that it

belonged to the same individual as the teeth figured in plate XVIII. of the 'Philosophical Transactions' for 1848.

Vertebral Column.—The vertebrae hitherto assigned to the Iguanodon consist of the middle and posterior dorsal and anterior caudal, as identified by means of the Maidstone specimen in the British Museum: the cervical, anterior dorsal, lumbar, and posterior and terminal caudals were previously either undetermined or referred to other genera of saurians. The investigations of Dr. Melville have established the fact, that the cervical and anterior dorsal vertebrae of the Iguanodon were convexo-concave,—that is, convex in front and concave behind,—as in the fossil reptile of Honfleur termed *Streptospondylus*, and in the existing pachyderms; the convexity gradually diminishing, and the anterior face of the body of the vertebra becoming flat, in the middle and posterior part of the dorsal region. The supposed *Streptospondylus* vertebrae of the Wealden (named *S. major* by Prof. Owen in British Association Reports on fossil reptiles) are, in the opinion of the author and Dr. Melville, the true cervical vertebrae of the Iguanodon. The convexo-concave type of vertebrae was not confined to a single genus—the *Streptospondylus* of the oolite—but prevailed in two, and probably in several, genera of extinct saurians of the secondary geological epochs: in like manner as the reverse form, the concavo-convex, predominates in the existing crocodilians and lizards. Other large vertebrae with ribs and bones of the extremities of the Iguanodon, and referred by Prof. Owen to one or more species of *Cetiosaurus*, are regarded, in consequence of the peculiar structure of the neural arch, as belonging to the posterior dorsal and lumbar vertebrae of the former colossal reptile; and certain somewhat angular vertebrae, also previously assigned to a species of *Cetiosaurus*, are presumed to be the middle and distal caudals of the Iguanodon.

The Sacrum, of which portions of several examples belonging to individuals of much disparity in size have been obtained, is shown to consist of six ankylosed vertebrae,—not of five, as stated by Prof. Owen; and the typical specimen in the possession of Mr. Saull, which the author figures and describes, is adduced in proof of the correctness of this opinion. The anterior vertebra, and the two posterior ones, are much larger and stronger than the three intermediate elements which occupy the centre of the arch of the sacrum.

Pectoral Arch.—A perfect scapula discovered in the strata of Tilgate Forest, and which corresponds with the coracoid bone, provisionally assigned to the Iguanodon in the Memoir of 1841 (Phil. Trans. Pl. IX. fig. 11), Dr. Mantell has been enabled to refer to that reptile, by the fortunate interpretation of portions of two scapulae which are preserved in the Maidstone specimen, but had not previously been recognized as such. As the clavicles were long since determined, the essential elements of the pectoral arch are now ascertained, and the author gives a restored outline of this important part of the skeleton, based upon these data.

Humerus.—A humerus three feet long, discovered by Mr. Fowles in the Isle of Wight, has been ascertained by the author to belong to the Iguanodon, from the presence of a small but corresponding bone in the Maidstone fossil. This bone, from its disproportionate size in comparison with the femur with which it is collocated,—being one-third shorter,—was formerly assigned by Dr. Mantell to the fore-arm; but the large humerus from the Isle of Wight, which, except in magnitude, is identical with that from Maidstone, leaves no doubt upon the subject. It is now therefore, for the first time, ascertained, that in the Iguanodon, as in many fossil and recent reptiles, the anterior extremities were much shorter and less bulky than the posterior. The radius and ulna are still undetermined; but the author states that there are some imperfect bones in his former collection, now in the British Museum, which he thinks will be found to belong to the fore-arm.

Hand Extremities.—The colossal magnitude of the Iguanodon is strikingly shown by some femora and leg-bones recently discovered. One femur is 27 inches in circumference, and must have been 4 feet 8 or 10 inches in length; and a tibia, found with the same, is 4 feet long.

Dermal Scutes and Spines.—The author figures and

describes several dermal scutes and spines, and states that a microscopic examination of the large angular bones of the *Hylosaurus* (Phil. Trans. 1841, Pl. X. fig. 1.), supposed by him to be ossified dermal spines, but which Prof. Owen regarded as the abdominal extremities of ribs, proves the correctness of his own opinion; their structure being identical with that of the acknowledged dermal scutes.

In the summary which concludes the memoir, Dr. Mantell states that the facts described confirm in every important point the physiological inferences relating to the structure and habits of the *Iguanodon* and *Hylosaurus* enunciated in his former communications; and thus, after the lapse of a quarter of a century, he concludes his attempts to restore the skeletons of the colossal saurian herbivores, of whose former existence a few water-worn teeth and fragments of bones were the only indications when, in 1825, he first submitted to the Royal Society a notice on the teeth of the *Iguanodon*.

March 15.—The Marquis of Northampton, V.P., in the chair.—‘Researches in Physical Geology.’ Part II. By H. Hennessy, Esq.

March 22.—The Dean of Westminster, V.P., in the chair.—‘An Account of the Aurora Borealis of the 17th of November 1848.’ By the Rev. C. F. Watkins.

March 29.—G. Rennie, Esq., V.P., in the chair.—The following papers were read:—1. ‘Examination of the proximate Principles of some of the Lichens.’ Part II. By J. Stenhouse, Esq.—2. ‘General Method in Analysis, for the Resolution of Linear Equations in Finite Differences and Linear Differential Equations.’ By C. J. Hargreave, Esq.

April 19.—The Earl of Rosse, President, in the chair.—‘On the Meteorology of the Lake District of Cumberland and Westmoreland.’ By J. F. Miller, Esq.

GEOGRAPHICAL.—April 23.—W. J. Hamilton, Esq., President, in the chair.—G. Draper, Esq., was elected a Fellow.—Paper read: 1. Mr. W. D. Cooley ‘On the Cinnamon Region of Eastern Africa.’ The eastern angle of Africa was at a very early period named from its exchangeable produce, *Aromata*; and from the Straits of Bâb el Mandel to Cape Gardafui we then meet in succession the *Regio Myrrhifera*, *R. Libanotophora*, and *Cinnamonifera*. In the classic ages of Greece and Rome the belief was general that most spices were derived from Arabia Felix or Yemen, the country of the Sabæans, in a later age called *Hymanirites*, or *Homeirites*. But a careful examination of ancient authors proves that the Sabæans were but the carriers, not the producers, of these aromatics. Herodotus includes under the general term *Arabia* the whole territory east of the Nile; and in giving his semi-fabulous account of the mode of collecting cinnamon had included not the peninsula of Arabia, but the African part east of the Nile. Besides Herodotus, a long list of ancient authors may be quoted as supporting this view of the subject; viz., *Emathenes*, Strabo, Pliny, Ptolemy, Arrian (the author of the ‘*Periplus*’), *Philostorgius*, *Cosmas*, *Isidore*, *Isidore*, all of whom agree in placing the region of Cinnamon at the eastern extremity of Africa. Theophrastus (the disciple of Aristotle), Galen, and Dioscorides, all state that the best cinnamon was derived from *Mosyllum*. Arabia Felix owed its great prosperity to its carrying trade; and as Ezekiel we are informed that the Sabæans traded in Tyne “with the chief of all spices.” In the inscription of Adulis (A.D. 330), copied by Cosmas, mention is made of “the tribes of the Rausi, who occupy the immense plains adjacent to the region of Frankincense; and we have difficulty in recognizing in these Rausi the present Arusi, occupying the hills around the sources of the Webbe, and who are described as one of the great tribes of the Gâla. The commerce of this country underwent, at length, the most violent changes, and the original population has been driven back by the influx of Arabs and Mohammedan tribes (the *Somali*). In an Egyptian papyrus dating as far back as the reign of Menepthah the Third (n.c. 1100), Dr. E. Hincks has discovered a mandate respecting the purchase of aromatics from the land of Arus, or Arusa; and in coupling the local name and the merchandise we can but conclude that Egypt three thousand years ago obtained a supply

of aromatic drugs from the Analitic Gulf. This fact throws perhaps some light on the historical tradition “that Sesostris led an expedition to, and left graven monuments in, that quarter.” That a country named at so early a period from its valuable produce should lose so important a trade may be attributed to the following causes:—1. The fall of Egyptian civilization and of Paganism, on the customs of which depended the consumption of the aromatics. 2. The revolutions in the countries around the Red Sea accompanying the spread of Mohammedanism,—with the impeding intercourse between the Christian and Mohammedan worlds. 3. Discovery of the route to India round the Cape of Good Hope, and the consequent shifting of the channels of commerce. 4. The wanton destruction of the towns on the shores of the Red Sea by the Portuguese, and the implacable hatred therefore conceived by the natives towards Christians.—The ancients and the Arabs appear to have known nothing concerning the cinnamon of Ceylon, though the latter speak of that of Malabar. Arrian, in his ‘*Periplus*,’ mentions Malao and Mundi (perhaps the sites of Zeylah and Berbera) and Mosyllum as the most important places on the coast. “From this neighbourhood is exported a great quantity of cassia, in consequence of which this port requires ships of a larger size.” Further on he mentions *Acannæ* (Buraidi, E. of Ras Ululah); then, doubling Cape Aromata, he names *Tabæ* (near the Wadi Tohum), “where the country produces much spice, &c.” Arrian afterwards names *Opone* (Hafon), “which port was visited by the ships from India, bringing the cane honey, called *Sacchari*.” Ancient authors add, however, that cinnamon and cassia came from the interior. Hence, Ptolemy filled up the blanks in his maps between the frequented coasts and the sources of the Nile, which he adopted from Marinus Tyrius, by placing the cinnamon country above those sources, while he fixes the Region of Myrrh—which is, in truth, the Wadi Nogal—at the sources of the *Astapus*. If, therefore, the design be entertained of exploring this in many respects highly interesting country, there can be no doubt as to the limits within which may be confined the labours of the Expedition,—the chief object of which is to become acquainted with the aromatic productions of the land. All these will be found in the angle cut off by the Wadi Nogal, or in the limestone mountains of the Singheli and Mijjerthein tribes, between Ras Gulwani and Hafon. South of this region begins the *Khazain* (the *Azenia* of the ancients),—that is, the sandstone mountains and the desert. Within the limits here pointed out, on the south-western face of the mountains, at a moderate elevation, will probably be found the *Laurence* sought for,—together with a great variety of aromata, (spicy drugs), *cnodia* (perfumes), and *thymiamata* (kinds of incense), many of which are named, but not described by the ancients.

2. Lieut. Forbes, R.N., ‘On the Discovery of a Native Written Character at Bohmar, on the West Coast of Africa, near Cape Mount, together with a Vocabulary of the *Vei* Language.’

3. Capt. Vidal, R.N., ‘Description of Santa Maria and the Formigas Banks (Azores).’

GEOLOGICAL.—May 2.—Sir C. Lyell in the chair. His Royal Highness Prince Albert, S. Blackwell, Esq., and E. Rogers, Esq., were elected Fellows.

The following papers were read:—‘Remarks on Sigillaria, and on some Spores found embedded in its Roots,’ by E. W. Binney, Esq.

‘On the Microscopic structure of Nummulites, Orbitolites and Orbitoides,’ by W. B. Carpenter, M.D.

ASIATIC.—April 21.—Prof. H. H. Wilson in the chair.—The Secretary read a paper by Capt. Newbold, ‘On the Tombs of the Amalekites.’ In the year 1846, Capt. Newbold, in the course of a walk in the vicinity of Jerusalem, found some rough stone structures, which his Arab guide called *Kabûr ul Amâlikeh*, or tombs of the Amalekites. These structures are five in number. They are situated on the slope of a hill at the village of Jibâa, the Gibeah of Saul, about seven miles north-east of Jerusalem; and are described by Capt. Newbold as long, low, massive rectangular buildings, constructed of large rough blocks of limestone, as grey and

apparently as time-worn as the limestone rocks on which they are built. They are dissimilar to the comparatively modern tombs of Syria, resembling more closely the long tombs which cover catacombs at the base of the Pyramids in Egypt. In one of the tombs, which measured 98½ by 16 feet, and from 15½ to 7 feet high, there is an aperture or chamber, measuring 14 by 5½ feet, and 4 feet 4 inches high, which was found to be empty. There is also near the end of the same tomb a shaft sunk through the roof, reaching to the base of the building. It is possible that these structures were intended to cover the entrance into subterranean vaults, but this is a point which it is difficult to decide upon without making excavations; and the writer is of opinion, from their traditional name, and from their resemblance to the long tombs of the ancient Egyptians, that they may have been constructed by that people “Amalek, the first of the nations;” and that they probably mark the position of the mount of the Amalekites mentioned in the Book of Judges, chap. v. ver. 15. The country of the Amalekites extended to the borders of Egypt; and the writer thinks it more than probable that from a tribe of this powerful nation, under the name of Hyksos, sprang the dynasty of the shepherd kings which ruled Egypt prior to the time of Abraham.

Mr. Norris read an extract of a letter from Mr. Layard, now at Constantinople, in which that gentleman adverted to the very discrepant accounts left us by the ancients of the history of Assyria. It may be premised, that the usual authorities place Ninus, with his wife Semiramis, about 2,000 years before the Christian era; and give him a succession of some 30 or 40 kings, whose reigns extend from 1,200 to 1,400 years, making average reigns of 30 or 40 years each,—a length inconsistent with the experience of every monarchy known. Another account, handed down to us by Eusebius from the historian Polyhistor, contained in a few lines only, places 45 kings between Semiramis and the close of the empire, with a probable duration of 526 years only, thus making that queen’s reign more recent by 700 or 900 years than the usual accounts; but then it gives a dynasty of nine Arab kings, with a duration of 265 years, as predecessors of Semiramis,—and an earlier Chaldean dynasty of 49 kings, reigning 458 years. The united dynasties of Polyhistor, it will be seen, form a period of 1,229 years,—differing very little from the number given in some of the usual authorities; and this coincidence has suggested to Mr. Layard the idea that the three dynasties of Polyhistor, who gives numbers only, and no name, are in fact identical with the 36 or 40 kings of the ordinary lists; and he very ingeniously shows that the names in those lists indicate three different dynasties. The statement that Batatores, the nineteenth name in the lists, overthrew the Dercetides, naturally places this king at the head of the second division; and the nine names which follow will be the representatives of Polyhistor’s nine Arab kings. We have then, from Thinaus to Sardanapalus, a period which, according to Syncellus, amounts to 480 years, less by 46 only than the numbers given for the Assyrian dynasty of Polyhistor—a trifling discrepancy in reference to such remote periods, which would be nearly compensated by supposing that one account referred to the beginning, and the other to the end of the reign of Semiramis, which is stated to have extended to 42 years. The above is but a slight sketch of the argument. It has the advantage of reconciling the statement of Herodotus, the usual date of Ninus, as founder of an Assyrian monarchy, the confusion of the different *Ninuses*, and the chronology of the Bible. We have only to object to it the name of Semiramis placed between the Arab and Assyrian dynasties by Polyhistor, the confirmation of this position by Herodotus, whose period of 520 years agrees so nearly with that of Polyhistor, and the great improbability that so many successive monarchs could have reigns extending to such a long period. The total omission of the name of Ninus both by Herodotus and Polyhistor rather tends to confirm Mr. Layard’s view that the name of this monarch should be placed somewhere about 2,000 years before our era,—but, if the name be a reality and not a myth, at the head of a much longer series of monarchs than historians have given as his successors.

STATISTICAL.—April 16.—Lieut.-Col. Sykes, V.P. in the chair.—On the relative Value of Averages, derived from different Numbers of Observations, by Dr. Guy. The subject has been usually treated as a branch of mathematics; and few, if any, attempts have been made to illustrate it by means of observation. The mathematician sees at once that any attempt to establish broad principles or to construct formulae by the aid of observation alone must necessarily fail, from the vast number of facts which would be required before even a starting point for calculation could be reached. To take a familiar example:—the chances of throwing doublets with the dice may be easily calculated; but days, weeks, or even months might be spent in a vain attempt to deduce these chances from actual observation. So also with vital statistics. It was not, therefore, with any hope of solving the difficult question, How many observations are necessary to obtain a true average? that the following facts were adduced; but simply to furnish an illustration, imperfect though it be, of the variable results obtained by actual observation on a limited scale. The fact which Dr. Guy selected for his purpose consisted of the ages at death of the members of the several ranks and professions, which have already supplied the materials of a series of communications to the Statistical Society. The first use which Dr. Guy made of these facts was to arrange them in averages of 25, 50, 75, 100, and so on up to 1,000,—in two parallel columns, with a third column of differences, with a view of ascertaining the rate and degree of approximation of the two series. It served to show the hopelessness of the attempt to discover the number of facts which may be necessary to furnish a true average by the mere accumulation of observations. As wide divergences and as marked fluctuations were apparent between the average values derived from a large as from a small number of facts, and demonstrated that averages drawn from even a small number of facts do not lead to those extreme inaccuracies to which they are generally supposed to be liable. But as conclusions based upon a single fact, or a single collection of facts, must always be viewed with suspicion, Dr. Guy extended his investigations so as to embrace a second collection of figures of the same order; and his inquiries into the duration of life among sovereigns supplied him with the means of effecting this on a small scale. It was obvious, however, that this arrangement would be liable to lead careless reasoners into error. The several facts were therefore arranged first in a line in 64 groups of 25 each; two successive groups of 25 were then formed into 32 groups of 50,—the groups of 50 into 16 groups of 100, and so on. These tables exhibited in a very striking manner the wide difference which may exist between averages deduced from small numbers of facts; and we look in vain for a numerical law of approximation. If any approximation to a numerical law of increase or decrease is to be looked for as the result of observation, it is clearly not reasonable to expect it except from a comparison of the same number of groups. And although it is probable that the chance of the discovery of such a law in such a manner would be small unless the groups were not merely equal in number but also numerous, Dr. Guy thought that some traces of such a law might possibly be discovered in a collection of facts in which the groups should be equal though limited in number. The Eighth Annual Report of the Registrar-General furnished the materials for a comparison of this kind, by presenting the number of male and female births for the several counties and registration districts of England during each of the six years 1839-44. The result was still less favourable to the discovery by observation of any numerical law of approximation. Being thus completely baffled in the attempt to discover by means of such observations as were most readily available a numerical law of approximation expressive of the relative value of averages founded upon different numbers of facts, Dr. Guy proceeded to compare the results of observation in the matter of male and female births with the liability to error as derived from well-known and generally received mathematical formulae of the several averages founded upon few or many facts. This comparison Dr. Guy reserved for a future occasion. The general result of the paper was to show the importance for statistical purposes of multi-

plying observations,—but at the same time to demonstrate the great difficulty, if not impossibility, of establishing any numerical law of approximation by the aid of observation alone.

‘On the Influence of different Occupations on the Moral and Physical Wellbeing of the People,’ by John Barton, Esq.—Mr. Barton remarked that the rapid increase of crime since 1805, when the returns from the different courts of criminal justice were first collected and published, had naturally attracted the attention of those engaged in statistical researches. But it is admitted that the causes of this change in our social position are not yet thoroughly understood. The purport of this communication was to advert to one element of the question,—the greater or less subdivision of the soil. He therefore divided the counties of England and Wales into five classes:—the first class containing those counties where the average number of labourers to each occupier of land amounts to two or less,—the second class to two and three,—the third class from three to five,—the fourth class five to seven,—the fifth class more than seven. These numbers are taken from the population returns of 1831. Distributing the counties in this order, he then proceeded to estimate the prevalence of crime in each by comparing the average number of commitments in five years with the amount of the population. He demonstrated that in every case the number of commitments rose regularly and progressively with the size of the farms. In the first class the number of commitments in each 100,000 of population amounted to 37,—in the second class to 104,—in the third class to 117,—in the fourth class to 142,—in the fifth class to 184. The result is, that the possession of property, whether to a large or small amount, restrains a man from breaking the laws of his country. The ratio which expresses the comparative tendency to crime between the agricultural and manufacturing population is as follows:—in the first class the commitments are five times greater among the manufacturing than the agricultural population,—in the second class nearly twice,—in the third class more than twice. But in the large manufacturing towns a still higher amount of crime appears to prevail than in the manufacturing population of the counties at large. Thus, the number of commitments in Liverpool, on an average of the five years, 1839-1843, was equal to 238, or after applying the correction suggested by Mr. Neison, 214 in 100,000. The number of commitments in Manchester for 1841 were 411, or adopting Mr. Neison’s correction, 370 in each 100,000. This is the highest amount of crime that Mr. Barton had met with in any district,—being ten times that which prevails in the yeomanry counties.

ARCHÆOLOGICAL INSTITUTE.—May 4.—The Dean of Westminster, V.P. in the chair.—The Hon. Richard Neville, whose recent researches in Cambridgeshire and Essex have brought to light many antiquities of the British and Roman periods, in the neighbourhood of Audley End, communicated a memoir on his investigations in another county, at a Roman site on Lord Braybrooke’s estates, near Billingbear, Berks. The remains of a Roman structure had been first noticed there, at Weycock, in the parish of Waltham, by Camden, and subsequent discoveries are slightly recorded by later antiquaries. The excavations directed by Mr. Neville have laid open the ground plan of the building, which seems to have been an octagonal tower, about twenty yards in diameter. Numerous vestiges of Roman occupation had been found, such as coins, pottery, and bronze objects, several of which were laid before the meeting, with an unedited coin of considerable interest, assigned to the period between the departure of the Romans and the succession of the Saxons. Mr. Neville gave an account also of a curious discovery of numerous interments, discovered near Waltham in the course of construction of the Great Western Railway; with a line of shafts resembling wells, such as have been recently described in the neighbourhood of several Roman sites in England,—as at Ewell, Chesterford, &c.—A discussion ensued in reference to these singular places of deposit; in which the Dean of Westminster, Sir John Boileau, and Mr. Yates took part: mention being made by the latter of the extraordinary cavities near Maestricht, termed in Belgium organ-pipes—which, however, are pro-

bably natural; whilst the shafts noticed by Mr. Neville appear, by their contents, to have been artificial and formed in Roman times.—The Rev. W. Gunner sent an account of a curious sculpture found in the church of Stoke Charity, near Winchester, concealed by masonry,—probably at the period of the enactments against all decorations accounted superstitious in the reign of Edward the Sixth. It is a good example of middle-age Art, and deserving of preservation. This communication was accompanied by a report from Mr. Greville Chester regarding Roman antiquities recently found on the site of a Roman villa at North Waltham, Hants, and various vestiges of the same period in that county, which appear to claim careful investigation. Mr. Chester has already formed a collection, comprising numerous antiquities of value.—Mr. Hatfield, of Doncaster, gave a memoir on a sepulchral slab found built up in Thorp Arch Church, Yorkshire,—and of the ancient proprietors of that parish, from Osbern de Arches, in the time of the Conqueror, and the De Bras family, in a later age. This slab appears to have been the memorial of a child; supposed by Mr. Hatfield to have been of the De Belevue family, possessors of Thorp Arch in the reign of Edward the First.—The curious subject of the tenure at Broughton (Lincolnshire) and the gad-whips was resumed; and some observations on the origin of that remarkable usage were made by Mr. Walford.—Mr. Minty communicated an original relation of the murder of the Duke of Buckingham by Felton, preserved in a letter written immediately after that event by a Mr. John Herne, and addressed to Mr. Smythe of Arminghall, near Norwich. It had been brought to light amongst some family papers in Mr. Minter’s possession. Mr. Disney brought for the inspection of the Society the silver seal of Milton—which had come into his possession by family descent. This interesting relic exhibits the double-headed eagle assumed by the father of the poet, and placed as a sign over the office where he practised his calling as a scrivener. It has been supposed that this bearing properly belonged to the family of Mitton, of Shropshire, and not to the name of Milton.—Mr. Hunter gave several observations upon this subject,—and on the ancestry of the poet; whose grandfather he believed that he had succeeded in tracing as resident at Staunton St. Johns, Oxfordshire. Numerous antiquities and drawings were exhibited; especially a collection of Anglo-Roman antiquities, by the Hon. Richard Neville;—also various ancient objects produced by the Dean of Hereford, the Dean of Westminster, Mr. Westwood, the Rev. H. Maclean, Mr. Hunter,—and a few examples of the revived use of engraved memorials of brass, successfully designed in accordance with mediæval authorities by Mr. Wykeham Archer.

HORTICULTURAL.—April 17.—E. Brande, Esq. in the chair.—Col. Hall, M.P., B. T. B. Gibbs, and H. Tuke, Esqs., were elected Fellows.—G. Anderson, Esq. sent a plant new to gardens, which had been obtained by sowing the soil found adhering to the roots of some plants imported from Guatemala. It was stated to be a stove plant belonging to the genus *Rondeletia*.—A clean-looking sample of ash-leaved kidney potatoes, free from disease, was exhibited by J. Lane, Esq. They were stated to have been produced thus:—In December the tubers were set vertically in pots, in rich soil, in a vinery. When the young growths had advanced from four to six inches in length, and had presented the leaves to the light, they were removed to a greenhouse and placed along the pathway. Early in February a leaf pit was prepared for them, having no flues or linings. The plants were turned out of the pots and planted in rows eighteen inches apart, in the soil which was placed above the dead leaves. They were watered, to settle their soil about their balls, and were stated to have received no water since, it being apprehended that, as there was no command of artificial heat, if water was given them they might become dropsical and diseased. They produced young potatoes fit for table in the third week in March. Air was admitted on all favourable occasions by partially removing the lights. In this way it was stated that by turning the dead leaves so as to create a little heat, two crops might be obtained in the year.—Packets of potato seed from New

Zealand, presented by Earl Grey, were distributed.

LUNcheon.—April 17.—Dr. Wallich in the chair.—The Rev. Dr. Landsborough was elected an Associate. A paper was read from J. Woods, Esq., 'On the genus *Atriplex*.' The author remarked on the difficulty of distinguishing the species of this genus; and gave an account of some of the more remarkable European forms,—more especially those which are British. Mr. Babington confirmed Mr. Wood's opinion of the great difficulty attending the investigation of the species of this genus. A Latin letter from Linnaeus to the Rev. J. White, brother of Gilbert White, was read.—Some specimens of tea from the East India Company's plantations in the Himalaya were exhibited; and some infusion being made, the black was pronounced as strong and good.

May 1.—The President in the chair.—J. R. Atkins, Esq. and C. Prentice, Esq. were elected Fellows. Dr. Booth, Mr. Gould and Mr. Jolly were elected auditors.—The reading of Mr. Newport's paper 'On the Anatomy and Development compared with the Economy and Instincts of *Chalcididae* and *Ichneumonidae*,' which had been commenced at a former meeting, was continued. The paper was illustrated with drawings. Mr. J. O. Westwood read a short paper on the same subject.

INSTITUTION OF CIVIL ENGINEERS.—April 24.—W. Cubitt, Esq., V.P., in the chair.—The paper read was 'On the Construction of Locomotive Engines, especially those modifications which enable additional power to be gained without materially increasing the weight or unduly elevating the centre of gravity,' by Mr. T. R. Crampton.

May 1 and May 8.—J. Field, Esq. President, in the chair.—The ballot took place at the first of these meetings,—when the following were elected: W. Wilson and R. Peacock as Members; and W. E. Bott, W. Sowerby, jun. and Capt. H. James, R.E. as Associates.—The discussion on Mr. Crampton's paper, 'On the Construction of Locomotive Engines,' was continued through both evenings. The same tone of argument was kept up, and instances were adduced supporting the views of both sides; but without arriving at any result, other than that it was desirable to lower the centre of gravity, in order to establish a great angle of stability, and to arrive at a ratio between the circumference of the driving wheel and the cubic content of the cylinder, such as whilst the greatest speed might be maintained, with an economical consumption of fuel, every facility should be afforded for starting rapidly. On the one hand, it was argued that small driving wheels were essential for quick starting; and on the other hand it was contended, that with a given amount of evaporating surface in the boiler, the tractive power would be the same under all circumstances at the periphery of the driving wheel, provided a given relative proportion existed between the cubic content of the cylinder and the circumference of the driving wheel, and that large wheels reduced the wear and tear. The diminution of the wear and tear of the sides of the brasses of the engines, having the driving wheels behind and the greatest weight upon the extremities, leaving a comparatively light load on the centre wheels, was adduced as a proof of their stability,—an engine of that kind having run 25,000 miles without any appreciable lateral wear; whereas an ordinary engine on the same railway had worn away a thickness of a quarter of an inch whilst running the same distance.

A paper was read, describing a kind of permanent way, which had been laid down on the Lancashire and Yorkshire Railway, by Mr. Hawkshaw. The principle was that of a bridge rail, weighing 75 lb. per yard, placed upon continuous longitudinal timber bearing, and the novelty consisted in having at each joint a malleable iron plate-chair, with a projection on the upper surface, fitting within the interior of the rail, and the flanges, which were 14 in. long by 8 in. wide, and half an inch in thickness, attached to the rail by rivets in such a manner as to fix them firmly together, and yet to allow for expansion and contraction. The details were simple and complete, and in an extent of twenty miles so laid, over which numerous heavy trains had run daily, at considerable speed, for the last year, only three rivet heads were found to have been knocked off.

ROYAL INSTITUTION.—April 27.—Mr. W. R. Hamilton, V.P., in the chair.—Mr. Mansfield 'On Benzole, its Nature and Utility.' Mr. Mansfield described benzole as a spirituous hydro-carbon found in the decomposition of many organic matters; among which certain kinds of coal may be included: from these benzole is obtained by heat. Having distinguished between native and artificial tars, by referring the origin of the former to the gradual operation of time, while the latter are produced by the agency of great heat, Mr. Mansfield remarked that coal-tar was separable into 1. *naphtha* which is lighted, 2. *dead-oil* which is heavier than water, and 3. the solid substance *pitch*. Coal tar also admitted of a division into three chemical groups *neutral, acid, and basic*. To the neutral group benzole belonged. It is obtained from the light naphtha, which consists of a mixture of hydro-carbons possessing different degrees of volatility, and which form a series, the composition of each member of which may be expressed by adding $\text{aH} + \text{cC}$ to the formula of the substance preceding it in the scale. Each of these oils may likewise be obtained from a peculiar organic acid by a method exactly analogous to that by which benzole is derived from benzoic acid,—viz., by distilling it with lime, which removes two atoms of carbonic acid.—Benzole was discovered many years ago by Mr. Faraday, from the oil-gas-liquor, and designated by him as "bicarburetted hydrogen." Mitscherlich obtained it from benzoic acid, and defined its exact organic arrangement as C_{12}H_6 . The procuring this substance from coal-tar naphtha, hitherto a tedious process, was facilitated by a still, contrived by Mr. Mansfield, to produce it in a state of nearly absolute purity. The volatility of benzole, as compared with other oils of coal naphtha, appeared from its kindling at the surface on the approach of a lighted match. But, notwithstanding its inflammability, this substance, in consequence of the large quantity of carbon which it contains, is useless as a source of light without some special adjustment. This adjustment, as contrived by Mr. Mansfield, consists in a stream of atmospheric air, obtained from a gas-holder, which is filled by a pair of bellows. This gas-holder was connected by a pipe with a reservoir of benzole, from which other pipes communicated with gas-burners. The result was that the air, in passing through the liquid, imbibed enough of its vapour to produce a brightly luminous gas, which continued burning in several jets during the greater part of Mr. Mansfield's discourse. It was suggested that this light might frequently supply the place of gas where that product was inadmissible. Other characteristic properties of benzole were then noticed: Of all the other oils of coal naphtha which are liquid at common temperature, it alone solidifies when placed in a freezing mixture. When thus dealt with, a snow-like solid was obtained, from which a liquid was expressed constituting perfectly pure benzole. The solvent power of Benzole was referred to as affording another illustration of its nature and utility. 1. *Insatiable*, where it mixes in any quantity with other oils; 2. *Saturable*, where the substance after being taken up in definite quantity is recoverable by simple evaporation of the solvent, no new chemical compound being formed (as in the case of phosphorus, sulphur, and gum-copal); 3. *Saturable, in which a definite new compound is formed*. It was shown that when benzole was dissolved in nitric acid of sufficient strength its nature was entirely changed; a new oil resulted heavier than water, and having the odour of bitter almonds. The formation of this substance from benzole was illustrated, mechanically, by a diagram on which the elements concerned in the re-action being represented by their chemical symbols, the movement of the letters indicated the mode in which the transformation was effected. It was shown by the same diagram, and illustrated experimentally, that this nitro-benzole was further convertible into aniline, the remarkable alkaloid discovered by Dr. Hofmann. It was explained how from aniline, by successive artificial additions of other elements, a series of bases were built up, rivaling in complexity the composition of quinine and the other natural alkaloids, the imitation of which is so great an object with many chemists of the present day.

May 4.—The Duke of Northumberland, President, in the chair.—Dr. Mantell, 'On the Geology of the

Isle of Wight.' The geological structure of the south-east of England is now well known to consist of three principal groups or formations: the *Eocene tertiary*, the *Cretaceous*, and the *Wealden*;—a line of disturbance from east to west having separated the chalk on the north and south, and elevated the underlying Wealden into an anticlinal axis, which extends from Hastings, &c. on the Sussex coast, to the west of Horsham; the strata on each side the principal axis of disturbance respectively dipping north and south. In the Isle of Wight similar phenomena are observable. The island is an isolated mass of the same formations, separated at some remote period from the mainland by a fracture and subsidence that extended along the southern coast of Hampshire, and is now occupied by the Solent Sea. The tertiary strata form the northern half of the island,—and are exposed in White Cliff Bay on the east and in Alum Bay on the west. The chalk forms a range of Downs stretching from Culver Cliff to the Needles. Along the southern shores or bank of the island the cretaceous beds appear in two anticlinal systems; in each of which the different members of the formation are well defined, and a central mass of the underlying Wealden is exposed by the inroads of the sea. In Sandown Bay on the east and in Brixton and Brook Bays on the west of the Undercliff, the Wealden strata form a line of low cliffs; and the characteristic terrestrial and fluviatile fossils of the formation are found in abundance along the shore after high tides. The celebrated picturesque region called the Undercliff, which extends six or seven miles along the southern escarpment of the chalk, is made up of fallen masses of the upper cretaceous strata, produced by ancient landslips. Dr. Mantell gave a concise and luminous view of the various deposits and their organic remains; referring to his work on 'The Geology of the Isle of Wight' for details of stratification and scientific descriptions of the fossils peculiar to each group. Many colossal bones of the *Iguanodon* and other reptiles from the Wealden of the Isle of Wight, with numerous plants and shells from the same formation, were exhibited in illustration of the Fauna and Flora of the continent traversed by the river by which this ancient delta was deposited.

SYRO-EGYPTIAN.—April 10.—The Rev. Mr. Badger in the chair.—Mr. D. W. Nash read the conclusion of his memoir 'On the Builder of the Third Pyramid.' (For the former part see ante, p. 229.) Mr. Nash contended, in conclusion of his argument, that the statements of the Arab authors who have noticed the existence of inscriptions on the Pyramids show that those inscriptions were not in hieroglyphic characters. When describing hieroglyphic writing those authors make use of the term "the writing of the *Berba*" on temples,—and in some instances, "the writing of birds"; but the inscriptions on the Pyramids are stated to have been in the Musnad, as well as in Greek, Syriac, and other characters. He remarked on the non-Egyptian character of the name of Shoofoo, or Cheops; which is not compounded with the name of any Egyptian deity,—and which, if the translation of Eratosthenes is correct, appears to be descriptive of the personal appearance of the builder of the Great Pyramid:—a circumstance which stands alone in the nomenclature of the Pharaohs.—Mr. Sharpe argued that Mykera, the name of the builder of the third Pyramid which was found within its vaults, was only another mode of writing the prenominal of Queen Nitocris, the builder of the Temple at Dahr-el-Bayze, near Thebes. This queen was wife of Thothmosis the Second. Thus, the comparison of these hieroglyphics reconciled the apparently contradictory statements of Herodotus, who says the Pyramid was built by Mykerinus,—and of Manetho, who says it was built by Queen Nitocris, the last of the Memphitic sovereigns,—and also of Eratosthenes, who says that Nitocris governed Thebes in right of her husband. Mr. Sharpe also argued that the style of the hieroglyphics in this Pyramid was the same as that of the inscriptions of Thothmosis and Rameses; and moreover that it was unphilosophical to suppose that the people of Memphis wholly ceased to build Pyramids as soon as the people of Thebes began to build their great temples.—Mr. G. R. Gliddon observed, that there being thirty-nine

Pyramids figured in Vyse's work, and Dr. Lepsius having discovered the substructure of some thirty more, these sixty-nine monuments of the Old Empire now group chronologically together, and represent a considerable lapse of time anterior to the eighteenth dynasty: that the cartouche read by Mr. Sharpe as a queen, *Nitocris*, occurs on the Obelisk of Karnak over a male figure (Amenemha); whereas the prenominal read by Mr. Sharpe as *Mikera*, and thus assimilated to the *Menkera* of the third Pyramid, belongs to a personage totally distinct from either, known as Queen *Armenne*, predecessor and sister of *Thomès* the Third, of the eighteenth dynasty. Mr. Gliddon accepted no reading, however specious, that could make the Obelisk of the Theban Karnak coetaneous with the third Pyramid of Gheezeh,—these monuments being entirely distinct in age, style, objects, associations and historical characteristics: and he repudiated the idea of any contemporaneous dynasties during the Pyramidal period. In commenting upon the critical objections urged in Mr. Nash's paper, Mr. Gliddon added, that while he rejected the doctrine that the royal builders of Memphite Pyramids were foreigners in Egypt, he conceded that pending investigations rendered it extremely probable that in later times there was a most intimate connexion between the Assyrians and the Egyptians. He adverted particularly to Mr. Birch's interesting researches into the Bubastite, or twelfth dynasty (*Trans. R. Soc. of Lit.*, III, part I.), whereby *Sheshaak*, *Qorkon* and *Takelloth* are shown to be Babylonish names; also to the fact that among the Egyptian hieroglyphical relics exhumed by Mr. Layard at Nimrud occurs the name of *Anasis* the Second,—and that Caylus has figured an Assyrian cylinder engraved with another cartouche of the Psammetici. He anticipated some extraordinary results from the comparison of Ninevite and Nilotic monuments. In illustration of the danger of building chronological systems upon Greek historians without regard to the monuments, Mr. Gliddon remarked that the fifth dynasty, *Elephantine*, which had been supposed as contemporaneous by the Chevalier Bunsen, had since been found by Dr. Lepsius in complete series as rulers of Memphis, and consequently this dynasty reigned all over the valley from Elephantine to Lower Egypt. Mr. Gliddon urged the importance of waiting for the publication of the historical treasures exhumed by the Prussian Commission in the Memphite Necropolis, before advancing decisive opinions on Pyramidal questions which before two years shall elapse will be superseded by monumental data as yet unknown and inaccessible to the world of science.

MEETINGS FOR THE ENSUING WEEK.

- MOX.** Geographical, half-past 8.—'Notices respecting the Island of Santorin or Thera,' by Lieut. E. M. Leicester, R.N.
TUES. Institution of Civil Engineers, 8.—Mr. Doyne 'On the Theory of Transverse Strain of Cast Iron Beams.'
 Horticultural, 3.—Dr. Lindley 'On the Materials from which Plants derive their Food.'
WED. Literary Fund—Anniversary.
 Geological, half-past 8.
THURS. Antiquaries, 8.
FRI. Royal Institution, half-past 8.—Rev. E. Sidney 'On the Geographical Distribution of Corn Plants.'

FINE ARTS

A Dictionary of Architecture, Decorative and Constructive; or, a Popular Explanation of Terms.
 By Walter Bernal. Part I. Williams & Co.

HITHERTO a sort of fatality seems to have attended undertakings like this,—so that a work really and satisfactorily answering to the title of an architectural dictionary is still a desideratum. Of Nicholson's the most that can be said in its favour is, that it was something just better than nothing at all; for the architectural articles are executed in a very slovenly way,—and many important terms are altogether omitted. One omission is nothing less than astonishing; it being hardly credible that the author or compiler of a dictionary of the kind should fail to give the term *SPIRE*. Not that an explanation of the thing itself is much needed,—but because so much more than mere explanation belongs to the word. The work of Nicholson is, besides, very inconveniently and unnecessarily bulky; being made to form two thick quartos,—though the same quantity of letterpress might have been given in less than half the number of sheets. It is needlessly spread by extravagantly open printing and large type.

Britton's Dictionary adds nothing to that gentleman's literary reputation; and long before the middle of the alphabet had been reached its plan was greatly contracted, and the work was brought to a conclusion almost *per saltum*. Great disproportion between the earlier and the later parts marks also Stuart's 'Architectural Dictionary,' for had the plan upon which it was commenced been adhered to, it must have extended to at least double the space which it at present occupies.

Whether Mr. Bernal—as we understand, only a pseudonym—will experience better fortune than his predecessors in the same course, is more than we will yet venture to foretell. He has set out on his voyage through the alphabet rather promisingly; but has given utterance to remarks that can hardly fail to displease a good many of his readers—and may excite squalls inducing him to seek port earlier than he intended. His opinion of the generality of those who are called, or call themselves, "architects" is anything but flattering; and we must at any rate admire the sincerity and courage with which it is declared to those whom it more particularly concerns. Mr. Bernal lays great stress upon artistic invention as an indispensable requisite for those who aspire to the title of architect in a higher sense than its vulgar professional and brass-door-plate meaning. He has also very maliciously, as many will think, slipped in a term which we suppose has been coined by himself,—viz., "ARCHITECT VERBORUM," which he defines to mean a *Palavering Architect*. Even in his definition of "architecture" itself Mr. Bernal objects to the usual one; affirming building and architecture to be "two distinct and dissimilar arts." Here he appears to us to go as much too far in discriminating between these as others do in confounding them together. In fact, he contradicts his own title-page,—which admits architecture to comprise the constructive as well as the decorative. If he is to be understood literally, there exists little or no connexion between building and architecture; whereas there is, on the contrary, so very close a one that it is not easy to draw an exact line between them. Architecture is undeniably based upon, and grows up out of, construction. We adopt the definition given by another writer—that "architecture is the poetry of building,"—that which exalts the latter to the rank of a Fine Art. In like manner as there must be speech and language before there can be poetry, so must there be construction of some kind or other before architecture can be produced. Mr. Bernal should have contented himself with pointing out the true distinction,—and saying that building is the mechanical and merely scientific, while the other is the artistic, part of what is to be understood by the term architecture. There may be the former without the latter,—but not the latter without the former. If he means merely, as he probably does, that architecture, or the Fine-Art part of building, may be studied and appreciated without that knowledge of construction and execution which is indispensable to the professional architect, we agree with him,—and only wish that such difference were generally understood.

As the end of the letter A is not yet reached, we cannot say whether this Dictionary will embrace those "new fangled," yet certainly very convenient and useful, terms which have of late been added to the vocabulary of the art,—such, for instance, as *Astylor*, *Penetration*, and many others. We find here, however, a good many terms which are now altogether disused, and of such exceedingly rare occurrence that we have never met with them before; wherefore we think they might have been excluded rather to the advantage of the work than otherwise. If the same course is to be adhered to throughout, this Dictionary must prove an exceedingly bulky one.

ROYAL ACADEMY.

THE annual recurrence of the Royal Academy Exhibition is ever an occasion full of expectation. A collection of nearly 1,350 works in the various branches of Painting and Sculpture, comprehending high excellence in most departments, bears evidence of a condition of Art which we verily believe can be matched by no other modern Exhibition in Europe. —Consentaneously with the gradually strengthening health of the school, it may be worth while to remark

on the change which is taking place in the population of the world of Art-patrons. The ground of Art-patronage,—not long since a narrow and almost exclusive domain—is year by year expanding and admitting a fresh class of occupants. They who, on the ground of position, assumed formerly to be authorities and influences in the matter of Art, are no longer the most forward to afford that real assistance without which the mere loan of a name to an association for the maintenance of a picture gallery, or to the superintendence of the decorations of a national palace, is little better than a dead letter. It is a striking enough feature of the times, that to the class which in some of the best ages of Art contributed the impulse and the means on which it fed, we are again returning for the real nourishment of the eternal cause. The wealthy merchant, manufacturer, and trader are now the artist's most constant and liberal patrons. The walls of the present Exhibition abound in the proofs of this fact; and many a private dwelling in our manufacturing districts of the North furnishes the means of renewing our acquaintance with works which were leading attractions of well-remembered Exhibitions gone by.

The works which compose the present assemblage show a larger proportion than usual of our artists expatiating in the field of the imagination. Portraiture is less in quantity: and its annual degeneracy may be accounted for by the growing taste for objective truth in illustration of the drama, of the novel, or of our domestic history or customs. The successes of our younger artists in these walks and their continued improvement operate on the student about to take up his ground for the first time,—and become the examples for his practice. In pictures of a strictly historical nature this Exhibition does not abound. Some there are,—and on a large scale; but these, together with others of less pretence, have met with little sympathy from those on whom devolved the duty of arrangement. That preference which the Royal Academy of Arts—a school established for the cultivation of the knowledge of human form—might well have been expected to give to efforts of the kind has been generally withheld in favour of the picturesque.

The pictures which first challenge our attention are by one to whom we have a right to look for excellence,—the Academy's Professor. Nor does he disappoint the expectation. The qualities of Mr. Leslie's art are of a very high order,—such as in their intellectual aspiration make all manipulative and merely technical excellence of minor import. The novel or the drama which he selects for the theme of his illustration is read ever by him in a corresponding spirit. The page of Cervantes has on more than one occasion furnished him with his subject. The Duke and Duchess and the Don have been put before us in their separate individualities by the power of his pencil,—but never with more consummate mastery than now. The scene of Mr. Leslie's present picture is that in which *The Duke's Chaplain*, after attacking *Don Quixote* for his devotion to knight-errantry, and *Sancho* for his belief in his master, reprimands the Duke for encouraging their fancies and leaves the Company in a passion (No. 141). The artist has put the matter down on his canvas with the perfection of a master's hand. His reading of his author is almost all we could desire. His characters though broad and distinct are clear of caricature. The Don, one of the most difficult personages to realize in pictorial art, maintains the dignity due to the hero of Cervantes; and as we look on his attenuated form our sympathies are enlisted for the virtuous indignation that would run a tilt against the irate cannibal whose limited knowledge of the world makes no allowance for the fevered fantasy of a misguided gentleman. The gradations of character,—the suppressed humour of the nobleman in whose house the encounter takes place,—the quiet arch look of the Duchess,—the controlled emotions of the various attendants,—the simple appeal of Sancho to his master for vengeance,—and the explosive passion of the priest who in his intolerance is tearing himself away from the company,—are all expressed with a vitality that makes this one of Mr. Leslie's greatest pictures. His knowledge of character and feeling for truth extend to even such details as the appointment of costume or a decoration of ornament.—To the same power of discrimination is owing the success of Mr. Leslie's

smaller picture, the *Scene from Henry the Eighth* (55)—wherein the Monarch at Wolsey's banquet is detected by the Cardinal in his masque. It is a rendering as refined as that of the former work. The victory of passion in the flush of gay manhood lending the timid and handsome victim forward to his host, the self-sufficient prelate,—the reading of whose character is of the highest order,—the courtiers,—the page,—the servants,—each and all in turn have met with befitting treatment, and each is as distinctly marked from the other as the *dramatis personæ* of the text which has suggested the subject. These excellencies of executive skill are subordinated to a breadth and originality of view which give raciness of style, of sentiment, and of feeling to the whole.

Mr. Turner's two pictures compel comparison between his early and his later styles. It can scarcely, however, be said to be on a common ground; inasmuch as one exhibits him in a poetical composition, wherein figures form the leading elements,—in contradistinction to those later treatments of phenomena in which this artist stands quite alone. The *Texas and Adonis* (206) is a mythological theme, which, having been painted by Titian and sung by Shakespeare, has lost none of its beauty on Mr. Turner's canvas. It is full of fancy and of feeling. The little cupids loosening the sandal of Adonis is a suggestion as significant as pages of words could express. The *amorini* are well distributed, and well employed in sustaining by allegorical allusion the main sentiment of the subject. The picture bespeaks an intimate acquaintance with the best examples of Venetian art.—The *Wreck-buoy* (81) is one of the same artist's recent unintelligible experiments upon colour.

No one picture in this entire collection is calculated to excite more attention—as well from its novelty in the painter's practice as from its inherent excellencies—than Mr. Mulready's *Women Bathing* (135). It is a realization in colour of one of a class of studies his mastery over which this painter made known by his drawings in chalk exhibited, together with his pictures, last season at the Society of Arts. The same qualities of knowledge and truth which there commanded admiration are in this little study united in a combination of colour which gives it claim to be classed as a subject. Small in scale and few in parts, the art is so simplified and the details are so selected that the character of larger art is conveyed.—A sort of management eloquent of the painter's science. In this work Mr. Mulready has expressed that peculiar knowledge and skill which make him among the foremost draughtsmen of his day. The taste and refinement by which the obedient hand has been controlled have produced a form, simple though it be, possessing just so much of ideal abstraction as places it on a par with many an example of Greek sculpture,—and of the best period. To the student this is a high example for imitation, both of refined taste and of careful execution.

No one has shown a more systematic and steady course of progress in his art than Mr. Webster. Year by year he has been adding to his fame by sedulous attention to one class of objects, in which he has perfected himself. Leaving to others the graver incidents of more advanced life, Mr. Webster contents himself with the season when the youthful mind and youthful body seek their exercise and enjoyment in uncontrolled fun, frolic and mischief. In *A Slide* (171), Mr. Webster treats us to a party of urchins who on a winter's day, just escaped from the thralldom of a village school, find freedom for their pent-up limbs on the surface of the frozen element. The mischievous conceit of an elder lad—the leader of the party—who, having interposed his figure as an impediment, brings into almost inextricable confusion a host of student fellows, has yielded to Mr. Webster's pencil a group of forms as full of fancy and of fact as of humour and of merriment. Every incident of the well-remembered scene—for we have all been in it—the varieties of action in the skaters, timid and confident,—the expressions of fear, of daring, of cold, of glow,—the temperature of the season as indicated by the sky above—the solidity of the changed element—the eagerness of the group hurrying down the distant lane to join their companions—the warm creature-comforts which an itinerant trader has ready for those whose pockets are provided with the circulating medium—all these things have had the most

graphic description from the painter. In a technical sense, the picture is an advance on all the previous and manifold successes of its author—its leading triumph being, however, as usual, its truth.—Another picture, entitled *A See-Saw* (191), of less pretension and of few figures, contains much of the artist's excellence in the painting of characteristic forms and expressions.

A large picture, treating a subject of touching interest, reveals to us the improved resources of an artist whose name will be remembered as a contributor in the several competition Exhibitions at Westminster Hall.—Mr. C. Lucy. We confess, however, to having been now surprised at such evidence of matured powers in thought and in action as are here manifested. The picture represents *Mrs. Claypole, Cromwell's favourite daughter, on her death-bed at Hampton Court, admonishing him to repent of his sins and guiltiness, A.D. 1659, (166)*. While imagined with strict attention to probability, it is full of the pathos of the occasion; and the admirers of the Protector need acknowledge no act of humiliation in the appropriate gesture of remorse with which he receives the admonition of his dying child. The actions are striking and affecting; and the art in which Mr. Lucy has given them expression is of a decided and manly character. The pathos has no touch of false sentimentality, and the vigour is free from coarseness or undue severity. Of a class of subject and showing an attention to particulars which remind us not a little of more than one picture of the modern French School.—Mr. Lucy has at the same time avoided the melo-dramatic in taste, the pale sickness in colour, and the theatrical in expression, which are their besetting faults.

Each succeeding year but records anew the supremacy of the great animal painter of the day. The facility which long experience has brought is made more and more expressive of simplicity of parts and largeness of style. Of Mr. Edwin Landseer's contributions of this year, *The Desert* (13) gives the highest evidence of these qualities. It is a grand and masterly study,—though of a disagreeable circumstance. The proverb which declares that "a living dog is better than a dead lion" Mr. Landseer here successfully refutes. *The Free Church* (108) is a more agreeable subject—exhibiting that quality of quiet humour which this artist often infuses into the varieties of expression in human or in canine physiognomy. *The Forester's Family* (108) elegantly expresses an incident of the Highlands, which attentive observation only could have recorded with so much exactness and only fine taste could have made so agreeable. *Colly Dogs* (356) is slighter and less defined; and a landscape,—*Evening Scene in the Highlands* (512)—an effect of light and shade and colour—shows that the painter is alive to the propriety of selecting new matter and new combinations—though the novelty makes, nevertheless, the smallest part of the charm.

Mr. Eastlake has one only picture—a study of a female head to which the *Helena* of Shakspeare has lent a name. The admirers of this artist will scarcely be satisfied at so small an exhibition of his talent—as regards both extent and quality. To the engrossing nature of the labours, literary and other, in which he has been elsewhere engaged, may we suppose be attributed the rarity and insufficiency of Mr. Eastlake's appearances at the Academy. It is enough to say, that his titles are certainly here unrepresented.

Mr. Herbert's *Lear disinheriting Cordelia* (72) gives us the means of judging of the nature of the composition which is now progressing in fresco in the New Houses of Parliament. The scene is one of deep emotion, and therefore well suited to the powers of an artist whose *forte* is mainly the pathetic. The great variety and shades of passion have tried the painter's art,—and he may be said to have best succeeded where success was most difficult of attainment. The justness of the reading of Cordelia and of her sire is more evident than that of the personages on whom the action is to reflect—the passive agents. The true point is Cordelia. With her lies the real success of the piece: for we see in the aged king more of the senility of his condition than of its wounded majesty. The faces of Goneril and Regan betray the baseness of their natures, while listening to the old man's disclaimer of

all paternal care, Propinquity and property of blood

towards his true and loving daughter. Where there is so much of the higher qualities of the mind to admire in the expression of the incident and the delineation of passion, it may be hypercritical to take exception; yet even allowing that the design has been made for the especial object of mural decoration, its mediæval-looking treatment in formality of distribution and severity of contour abates somewhat from the interest. Mr. Herbert's style has found better representation in a smaller picture, *The Outcast of the People* (469). This is an illustration of the text from St. Luke—"The foxes have holes and the birds of the air nests; but the Son of Man hath not where to lay his head." Here, where the religious feelings of the painter have had more play and the theme is of a class more peculiarly appropriate to his powers, his success has been commensurate. Though slighter in execution than the other, this picture is remarkable alike for its poetry and for its originality.

Mr. Frank Stone has returned to his former themes, in a picture of smaller dimensions than usual, *The Duet* (216). It represents a party who, detained in a morning-room perhaps by stress of weather, find occupation in listening to the music which some of the younger ladies are performing for their solace. The *Andante con moto* which is the continuation of its title is well descriptive of certain sympathies which, fed by the material harmonies and nourished amid the leisure here expressed, have drawn together two as fair young lovers as ever kept time with the beating of their hearts to the "concord of sweet sounds." The subject, one of Mr. Stone's least ambitious compositions, is not among the least of his successes. That feeling for beauty with which we are familiarized in his pictures is here in full force,—and maintains his supremacy in his own peculiar class. The execution of the picture is free and clear. In a *Portrait of an Infant* (120)—of which we shall have to speak in its proper place—this artist has given a variety. Here we have a head of intellectual beauty in the very sweetness of childhood rendered with such delicacy and roundness as, notwithstanding the too great height at which it is placed, give eloquent warranty of Mr. Stone's capabilities in this most difficult class of subject.

The life of Joseph, which has afforded so many a pathetic story to the painter, has furnished one to Sir William Allan. Travelled as he is in eastern climes, he has found fitting circumstance for the occupation of his pencil in *The Cup found in Benjamin's Sack* (242). The composition is laid out with all the address which theory and long practice have furnished to the President of the Scottish Academy; and his knowledge has enabled him to draw that distinction between the Israelitish and the Egyptian character which the conditions of the tale required. The appointments of costume and scenery evidence the due amount of archeologic particular necessary for the identification of the theme.

Architectural Drawings.

In this department matters do not at all mend: the only change for the better being that architectural drawings again appear on that side of the room which was last year entirely usurped by oil-pictures. This is something; but as a set-off against it, there is not this season so much as a single model of any kind,—which we believe has never been the case before. Whether it so happens now because no works of that description were sent in, or because they were turned away, we know not; but whichever be the reason, the circumstance is remarkable. Considering, however, how unimportant and uninteresting the models have been of late years, it does not cause us any very great disappointment. Our real disappointment is occasioned by finding the show of Architecture this season, taken collectively, more flat and dull than usual,—and but very few productions of any particular worth or interest. That there are many clever and ably manipulated drawings we do not deny; but though far from being insensible to the charms of artistic execution, we cannot receive it in lieu of merit of design. Nay, we hold it to be positively injurious to the interests of Architecture that aid of pencil should be called in so frequently as it

is to "cook" exhibition designs which but for the extraneous charm of alluring colouring and pictorial effect would be undisguisedly poor and insipid. Architectural draughtsmen—or, as they might more properly be termed, *colourists*—have played their part here very effectively and imposingly; so that the walls present a goodly array of picture-like productions. It is only when we come to look into them—that is, into those which are placed where they can be properly examined—that we detect much of common-place and mediocre, if not positively bad and faulty, design. In vain do we look for geniality of conception, evidence of imagination, or freshness of ideas. The absence of such qualities and merits is the more sensibly felt owing to the want of greater variety in the subjects themselves,—which are all too much of one stamp. Churches and schools, workshops and hospitals, in mediæval or Elizabethan style, constitute the staple of the exhibition of Architecture. For this matter, of course the Academy is not in fault. It can do no more than choose the best of the subjects offered. True, the Hangers perform their work very carefully; for some of the poorest productions have the best situations. Taken instances Nos. 1021 and 1022, a pair of interiors of Ormond Quay New Church, Dublin,—which are wretched in every respect. Even those judges who, for want of better, admitted them, were probably startled at finding them placed so conspicuously, while better are put so far out of sight as to render it impossible to judge what they really are. But this is not the worst. The Academy have rejected, as we know, one or two architectural subjects of more than ordinary merit:—one in particular, which contained some strikingly original and felicitous ideas, and was moreover pictorial in regard to its execution. The refusal of such a design exhibits either such injustice or such want of judgment that we think it a fit matter for serious animadversion.

Although we have called the collection of architectural subjects this season an unusually dull and flat one, we admit that it contains two or three productions that are very striking—and to these we shall of course give precedence. We allude to those by Prof. Cockerell—who makes his re-appearance here—and Prof. Welby Pugin—who makes his first appearance upon this stage. From great men we may look for great doings; and here we have things which are great enough at least in one sense—and certainly eccentric enough. Prof. Cockerell, however, does not exhibit anything that is *bond fide* his own; he only shows us what he has all along been dreaming about. To judge from *The Professor's Dream* (No. 1102), he must have been haunted by the night-mare; his present vision being just such another fantastic medley of buildings as was his assemblage of the works of Sir Christopher Wren. The Professor, therefore, contents himself with performing the comparatively humble office of a mere compiler; and though a "synopsis of the principal architectural monuments of ancient and modern times" may be useful enough for study and reference, it is not, we conceive, exactly the thing for exhibition at the Royal Academy—though in a public gallery of Architecture (if we are ever to have one) it would be in its proper place.

The other Professor is yet more daring; for he not only shows works of his own, but shows them in a style peculiar to himself, and which contrasts far more strikingly than advantageously with that now employed. Mr. Pugin is such a determined and zealous "back-goer," that if his example might prevail he would have us wander back to archaism in architectural delineation and colouring as well as in Architecture itself. The specimens which he here gives, however, belong to such an exceedingly rude, imperfect and unnatural mode of representation as is likely to produce an opposite effect. He has entered on a field which we trust he is likely to have all to himself. The mode which he has adopted is as unsatisfactory as can well be conceived; since so far from conveying an exact idea of a structure as is done by geometrical elevation, or of its appearance as seen in perspective, it affects to show buildings as they never can be seen except from the clouds, whither such poor mortals as ourselves cannot follow soaring spirits like Mr. Pugin's. Neither would we if we could:—at least, not for the sake of looking down on buildings and seeing them

the reverse way from that in which they are intended to be viewed. Mr. Pugin's colouring is as archaic and mediæval as his system of drawing and of perspective:—or we might call it infantine, so much does it resemble that "first-style art" which children display when they get hold of a box of colours and paint green grass and green trees. As regards the mode of representation and execution, Mr. Pugin's two gigantic drawings, Nos. 1085 and 1117, show such affectation as—to use a term of his own—to be downright *monstrosities*. So far they may be remarkable: whereas shown in the usual way, the designs would be found of very mediocre quality. We see nothing to admire in the design of Mr. Pugin's own *Residence at Ramsgate* (1085). Were old Mr. Soane alive, he might retort the compliment of 'The Professor's own House' paid him by Mr. P. in his 'Contrasts.'—But here we must break off till next week.

SOCIETY OF PAINTERS IN WATER COLOURS.

THE drawing by Mr. Prout most to our taste is *The Porch of Katisbonne Cathedral* (No. 9). It conveys as good an idea of the specific and original style of the artist as anything that we have known from his hand for many a year past. In none of his drawings here exhibited is there any symptom of diminution in that force and vigour peculiarly his own. Contrasting with the powerful effect alluded to, is the *Rue St. Jean, Caen* (10), with its silvery look. *The Temples of Jupiter Tonans and Concord, Rome* (37) is a good specimen of Mr. Prout's treatment of the classical: and *Behind the Choir of St. Pierre, Caen* (53),—a title which must certainly be a misprint, and mean the "Porch of the Cathedral at Chartres"—is an admirable specimen of a French Gothic church entrance. There are also a very picturesque little study at *Ulm, Württemberg* (66),—and an *Interior at Dieppe* (200). Altogether, if Mr. Prout's contributions be not of the usual number this year, they at least sustain his justly established reputation.

By Mr. W. C. Smith there are several drawings, of varied character. *The Cathedral of Iona* (13) has more of antiquarian than of pictorial interest. Better as a picture is the *Frigate running into Plymouth—Mount Edgecombe in the distance* (42). *The Land's End, Cornwall* (198) is of much interest from the nature of its geological formation where the promontory juts out into the sea—and is excellently painted. Of a more pretending character is Mr. Smith's largest drawing, *Admiral Collingwood breaking the Line at Trafalgar* (216). It is one of a class of subjects which to our view is even in the most practised hands highly unfavourable to pictorial representation.

No one has at this Gallery made greater advance this year than Mr. C. Bentley. While his drawings have more power than before, they have also more resemblance to Nature and fewer of those factitious qualities which from the death of Bonington almost to the present time appear, to coin a phrase, to have *maneuvered* the practice of our younger artists in water-colours. The fashion created by the distribution of the works of the deceased painter named is now subsiding; and it is healthful to observe our more ardent spirits in the reaction exercising their own observation by looking through their own media. The two of Mr. Bentley's drawings earliest encountered are a good view of the *Town and Harbour of Sligo—Ireland* (16) and a *View on the River Stour—Harwich in the distance* (18), with a windy and rainy effect. The same thing is excellently expressed in *Bantry Bay—Ireland, Storm clearing off* (57). The view at *Treport—Coast of Normandy* (55) derives additional interest from recent historic association.—*St. Michael's Mount—Normandy* (110) is of a good quality; and of the best among several other drawings by Mr. Bentley is his scene *Off the Dutch Coast* (206).

Mr. George Frapp's studies from the heath and lane and river scenes of neighbouring counties, as well as from those of foreign climes, will well repay attention. The best are an *Old Mill at Maple Durham* (19), very picturesque and bright in its effect.—a view *At Pangbourne* (44), very like the place.—a scene *Near Chatillon Val d'Aste* (47), showing the peak of Mont Blanc in the distance, one of the largest of this artist's drawings.—a sketchy view of *The Valley of the Thames from Hardwicke—Read-*

ing in the distance (54), flat and truthful.—*The Alps, Blanche, Mont Blanc from the Bed of the Dora* (111)—a very truthful view of *The Weir at Pangbourne* (121)—one of the artist's best drawings.—*Angera from the Heights of Arona, Lago Maggiore* (145)—*Mill at Shiplake on the Thames* (168)—*Mill at Sutton, Oxfordshire* (91)—*At Hampstead* (173)—and the *Old Water-mill at Montreux, Lake of Geneva* (180).

The several studies by Mr. Oakley, presenting more or less decision of hand in the marking out of form, yet in their making up suggest the necessity of the combination of more picturesque materials to remove them from the idea of the isolated model of the rustic schools. There are several excellent examples of Mr. Oakley's mastery in these studies: the best of which are *Harvest Boys* (22)—*Return from Prawn Catching* (43)—*Devotion, a capital picture of an Italian organ boy on his knees, with very appropriate expression, Preparation for the Altar* (114), a gypsy with her kettle issuing forth from her tent.—*The Pride of the Camp* (205), one of the same class,—and *Root Gatherers* (211). All these are vigorously drawn and firmly painted.

Mr. De Wint's drawings this year are as remarkable for breadth and mastery of handling as any we have hitherto seen by him. He has never surpassed the large view on the *River Dart—Devonshire* (58). The breadth of its light and shade is admirable. The water is delicious; and the drawing is expressive of all the best attributes of Mr. De Wint's art.—A good village scene is *Aldbury—Hertfordshire* (124); but the painter's style is, in our judgment, better expressed in the view of *Lincoln from below the Lock* (139)—or in *Exeter* (276). As we have before observed, this painter's style resembles that of Richard Wilson; and it has never been more fittingly employed than on this pair of cathedral cities. *Bray on the Thames* (178), though sketchy, is full of science. A *Hay-field on the River Witham* (260) is one of the most charming of this artist's rustic subjects:—and *Kirkstall Abbey* (326) may be adverted to as additional evidence of Mr. De Wint's very superior talent.

One of the most powerful subjects by the elder Mr. Cox is *Barden Tower—Yorkshire* (27).—*The Cross Roads* (138) shows the appropriate incident of a traveller inquiring his way of a countryman.—*Breston Castle—Cheshire* (158), effective as it would have been the better for being less heavy and more clear in its several tones.

To particularize amid the mass of excellence contributed by Mr. Hunt in fruit and flowers would be difficult. The several imitations are perfect. The dexterity and facility with which they are wrought might be thought incompatible with the occasional delicacy of surface to be represented,—yet each object has found the exact quality wanted. *Pink Apple, &c.* (284) is one of the most extraordinary pieces of imitation from the hand of artist. *A Basket of Plums* (234) is remarkable for the juicy look of the fruit: so is *Plums and Grapes* (259). We may mention, too, a capital study of *A Pigeon* (248).—*Primroses, &c.* (265), the leaves in which are wondrously rendered.—*May Blossoms* (296).—*Lilac* (306), perfectly astonishing.—a very fine group of *Roses* (289) in a china vase or jar.—*Apricots* (312).—*Grapes and Peaches* (315).—marvellous *Apple Blossoms* (329).—*Plums* (339).—and *Bullae* (354). Amongst the remaining groups of flowers must be noticed that numbered 333, and *A Basket of Primroses* (357). It is at the same time matter of regret that Mr. Hunts should have afforded here but slight evidences of that power over the presentment of human form which has so often ministered to our pleasure. The best are an interior with a girl *Reading* (237).—*Candlelight Effect* (266), two girls at a piano.—*A Sunday School Girl* (319).—*Mary* (344), a servant girl sweeping a floor, admirably given in an interior painted to the life. A little *Lane Scene* (355) is prodigiously true.

Mr. T. M. Richardson's *Bellagio, Lago di Como* (56) has all the brilliancy and gaiety of Southern climes. His view *On the Beach at St. Leonard's, Coast of Sussex* (122) is remarkable for the truth of its flatness. A larger subject, *The Jungfrau, from Lauterbrunnen* (202), showing more of the mechanical and obvious means of the drawing-master, satisfies us less. We may notice also his picture of *Hay-*

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...*shire (81).*
Among the remaining drawings, it is only necessary
to advert to Mr. H. Gastineau's view of *The Bass Rock*,
from *Canby Bay, N.B.* (51).—*A Jar of Flowers* (68),
by Maria Harrison.—*The Arran Fisherman's Return*
(72), by Mr. A. Frapp, rich in effect but hot in the
shadows,—three drawings of the sentimental class
by Mrs. H. Cridder;—one from Crabbe's 'Borough'
(73), *The Sailor*,—*Nature and Art* (187).—and
Leonia and her Mother (226).—each of much pre-
tension and each having much talent.—*Evening* (96)
the best contribution of Mr. C. Branwhite.—*An Old*
Street in Frankfort (109), by Mr. W. Callow.—an
elegant *Nocturnal Retreat* (112), by Mr. G. Dodgson.
—*Buchal Etive, Argyshire* (120), by Mr. W. A.
Nisfield.—a very spirited sketch, by Mr. J. M.
Wright, *a Scene from Comus* (45).—*A Sunshine Hol-*
iday (131), a Watteau-like composition by Mr. G.
Dodgson.—a picturesque *Old House, High Street,*
Trarkebury (185), by Mr. W. Callow.—by the same,
Union des Francs Bâteliers at Ghent (197), and *The*
Nordstade, Innsprück (192).—one of Mr. G. Rosen-
berg's, entitled *Autumn* (191).—*Monks Carousing*
(199), by Mr. J. M. Wright, a drawing full of
humour.—Mr. Callow's views of the *West Entrance*
to Farnham Abbey (223) and *Riva dei Schiavoni,*
Venice (230). There yet remain to be noticed Mr.
Alfred Frapp's two studies of children—*A Sketch*
(275), and *Connemara Child* (275); and an excellent
Study from Nature—Scene in Bagley Wood, near
Udford (285), by Mr. W. Turner. Mr. George
Rosenberg's *Spring* (300) is another example of im-
proving power; and his *Study of Fruit* (360) con-
vinces us that he has only to pursue a steady course to
attain the best in his own department. Mr. J. Palmer's
Gleaners crossing a Shallow Stream (334) ought not
to be overlooked:—any more than Mr. Frederick
Taylor's *Scotch Reapers* (293).—or Mr. W. Hunt's
Turn-house Pantry (347).—or Mr. Alfred Frapp's
Study of an Old Hulk (210).—or *Chilham, Kent,*
from the Gardens (209), by Mr. David Cox, jun.—
or Mr. Alfred Frapp's *Young Broad* (184).—or Mr.
George Frapp's scene *On the Road between Aosta*
and Fileneuve (142).—or those delicious *Wild*
Flowers (78), by Mr. W. Hunt.—or a number of
contributions of such uniform excellence by Mr.
Valentine Bartholomew that selection between them
becomes simply a puzzle.

FINE-ART GOSSIP.—The Fine-Art Exhibitions of
the week have not been confined to the several
public galleries and the newly opened Exhibition
at the Royal Academy. Messrs. Christie & Manson
have been inviting their friends and the public
generally to the private view of some choice Dutch
pictures, the property of the late Mr. Charles Brind;
Mr. Grundy, of Regent-street, has been exhibiting a
picture called 'The Halt,' the joint composition of
Mr. Ansell, the animal painter, and Mr. Frith,
A.R.A.; and Mr. Squire, of Cockspur-street, has had
a private and public view of an original picture of
Jenny Lind from the Daguerreotype of Mr. Kilburn
in the possession of Her Majesty.—Of Mr. Brind's
pictures we shall have something to say next week.
Ten thousand pounds' worth of pictures—or
rather pictures that realized that sum—passed
under the hammer of Messrs. Christie & Manson,
and made a good two days' sale, since our last week's
paper went to press. The collection belonged to the
Marquis de Montcalm who commanded the French
troops at the Battle of Quebec; and though 'The
very celebrated Montcalm Gallery' was rather a dig-
nified term which Messrs. Christie & Manson adopted,
yet the pictures deserved a visit—and not a few of
them the prices which they brought. The highest
priced picture was a small oval-shaped Greuze.—'Le
Premier Sentiment'—really a portrait of Madame
Gouffrin when young, but representing to the people
of the present day a lovely girl in a white dress,
picking the petals of a white flower, and holding a
straw hat suspended from her arm in which are a few
scattered flowers. The colours in this sweet and
delicate picture are extremely simple. The dress,
we have said, is white—the hair is tied with a blue
ribbon—and the straw bonnet is fastened to her arm
by a blue ribbon. This is one of the best Greuzes
we have ever seen; not at all insipid, and without
the look of having been intended for the top of a
muff-box. There were many competitors for so

the arm resting on a tawny-coloured drapery. The
picture is a realization of Ben Jonson's lines—
Hair loosely flowing, robes as free,
These sweet delights more taketh me.

It is a capital example of the master,—an historical
portrait in every sense of the word,—and an excel-
lent likeness of the imperious mistress in the best
period of her looks. Not that she is imperious-looking
in the picture; she is as gentle as 'Pastora by a
fountain side,'—and we can scarcely fancy those
sweet features kindling into rage or suggesting to Lely
the portrait now at Hampton Court in which she is
drawn as Bellona. Faithorne has engraved the head
in oval; and an impression of the engraving (it is one
of the rarest of Faithorne's works) was sold at the
Stowe sale the other day (as perhaps our readers will
remember) for 33l. Pepys bought, as he tells us,
three impressions of it from Faithorne himself. One
can conceive (nor is the conjecture an unlikely one)
that this is the identical portrait referred to by the
poet Prior:—"King Charles," says Prior, "did not
agree with Lely that my Lady Cleveland's picture
was finished till it had the approbation of my Lord
Buckhurst."

Upwards of forty cases, says the *Brussels Herald*,
"containing vases, marble statues, pictures, &c., are
at present impounded at the Custom House at Paris.
These different articles are from Rome,—where they
were bought by a company of German Jews. The
bargain made by M. F. Warton for the *Virgin* and
the Angels by Benvenuto Cellini has set all the
curiosity-dealers in a fever. The catalogue of the
objects sold at Rome for the account of the Revolu-
tionary Government amounts to 2,500 objects;
and the produce has been three millions of francs,—
whereas they were worth ten millions at least.—The
Roman Advertiser assures us, however, that the
Apollo and other great works of sculpture and paint-
ing are yet safe in the Vatican."—From the same
city a correspondent informs us that "some fine
antique paintings on the walls of some excavated
rooms have been lately discovered. The subject is
clearly from the *Odyssey*—when Ulysses is attacked
by the *Lestrigons*." An equestrian bronze statue has
just been dug up in the *Trastevere*; and the Re-
public has directed that the Forum shall be en-
tirely excavated, and the poor people out of other
work employed on the labour.

We are obligingly permitted to paraphrase the
following passage from a letter addressed by Professor
Overbeck to Mr. Eastlake. "In the matter of Art,
I have a curious anecdote which will entertain you.
A couple of months ago, an ancient parchment
made its appearance, with fragments of a design, in
parts scarcely distinguishable, representing the Adora-
tion of the Magi. The beauty of this was such that
artists disputed who could be its author:—since some
would have it to belong to Lionardo (amongst others
Minardi,—who made a tracing of it)—others attributed
it to Raffaele. For myself, who saw it at a German
bookseller's, I confessed, that admirable as I found
it, I could not decide to what painter it should be
ascribed. While the debate was going on, rumour
began to spread that the young Frenchman M.
Langlois (*quere* Langlois?) who was its possessor,
was its author also. I was at the German book-
seller's with my friend, the excellent painter Signor
Flatz, when this report was mentioned; and we both
of us replied that, as regarded that matter, we were
ready to stake our heads that it could be the work
of no modern man. But it seems that we must
have lost these poor heads of ours if we had; since
now, I have scarcely any doubt that this admirable
fragment of a design is really the work of this
hitherto unknown Frenchman—the matter being
confirmed by persons of such authority that there
is scarcely a possibility of denying credence. How-
ever, it will be put to the proof—since, at this moment
he, M. Langlois, is at work on something new by way
of test. Here, then, our times, so fruitful in unexpected
events, produce also one utterly unexpected in the
world of Art."

MUSIC AND THE DRAMA

MUSICAL UNION.—TUESDAY NEXT, at half-past Three
o'clock.—Quartet in A No. 5, Mozart; Sonata in A flat, Op. 45,
Piano and Violoncello, Mendelssohn; Quartet in E flat, No. 10,
Beethoven. Executants—Salmon, Dehnbach, Hill and Herr Com-
mann.—Violoncellist from Leipzig.—Pianoforte, Mr. S. Bennett.—
Tickets Half-a-Guinea each to be had of Cramer & Co., 201, Regent-
street. Members can pay at the Rooms for Visitors.—Director,
J. Ella.

PHILHARMONIC SOCIETY.—The Subscribers and the Public are respectfully informed the FIFTH CONCERT will take place at the HANOVER-SQUARE ROOMS, on MONDAY EVENING, May 14. Programme.—Historical Symphony, Spohr; Serenade and Allegro, Piano-forte, Miss Kate Loder, Mendelssohn; Overture, 'Zauberflöte,' Mozart; Symphony in A, No. 2, Beethoven; Concerto, Harp, Mr. J. B. Chatterton, Parish Alvars; Overture, 'Le Colporteur,' Onslow. Vocal Performers, Mdlle. Babinig and Signor D. Coletti.—Conductor, Mr. Costa. Single Tickets, 1s. 6d.; Double Tickets, 2s. 6d.; Triple Tickets, 3s. 6d. to be had of Messrs. Addison, 210, Regent-street.

SACRED HARMONIC SOCIETY, EXETER HALL.
CONDUCTOR.—MR. COSTA.
On FRIDAY NEXT, will be again repeated Mendelssohn's Overture, 'ELIJAH.' Principal Vocalists, Miss A. Williams, Miss Dolby, Miss M. Williams, Mr. Sims Reeves, Mr. Machin, &c. The Orchestra will consist of nearly Seven Hundred Performers.—Tickets, 3s.; Reserved Seats, 6s.; Special Area Reserved Seats, 10s. 6d. each, may be had of the principal Music-sellers at the Society's sole Office, No. 6, Exeter Hall or of Mr. Bosley, 23, Charing-cross.

THOMAS BREWER, Hon. Sec.
Mr. W. STERNDALE BENNETT'S GRAND MORNING CONCERT in aid of the GOVERNESSES' BENEVOLENT INSTITUTION, Under the Immediate Patronage of Her Most Gracious Majesty the Queen and His Royal Highness the Prince Albert, MONDAY MORNING, May 15, to commence at Two o'clock, will be held at the Queen's Concert Rooms, Hanover-square, on FRIDAY, May 15, to commence at Two o'clock. Mdlle. Speyer will be assisted by the Misses Williams, Herr Ernst, and Signor Pinti; and she will perform Mendelssohn's First Trio, with Herr Ernst and Signor Pinti; scherzo and Finale from Beethoven's Sonata in a flat major; Fantasia in c minor by J. Sebastian Bach; Beethoven's Grand Sonata in a minor (dedicated to Kreutzer); with Herr Ernst; Fantasia, and Lieder ohne Worte, by Mendelssohn, Capriccio for Violoncello (dedicated by S. Heller. Conductor, Mr. Benedict.—Reserved Seats, 13s.; Tickets, 10s. 6d.; to be had of all the principal Music-sellers.

Under the Immediate Patronage of Her Royal Highness the Duchess of Kent.

MADemoiselle SPEYER respectfully announces that she will give a MATINÉE MUSICALE, at the Queen's Concert Rooms, Hanover-square, on FRIDAY, May 15, to commence at Two o'clock. Mdlle. Speyer will be assisted by the Misses Williams, Herr Ernst, and Signor Pinti; and she will perform Mendelssohn's First Trio, with Herr Ernst and Signor Pinti; scherzo and Finale from Beethoven's Sonata in a flat major; Fantasia in c minor by J. Sebastian Bach; Beethoven's Grand Sonata in a minor (dedicated to Kreutzer); with Herr Ernst; Fantasia, and Lieder ohne Worte, by Mendelssohn, Capriccio for Violoncello (dedicated by S. Heller. Conductor, Mr. Benedict.—Reserved Seats, 13s.; Tickets, 10s. 6d.; to be had of all the principal Music-sellers.

Mr. RICHARD BLAGROVE begs to announce FOUR CONCERTS, to take place at the Queen's Concert Rooms, 71, Morning-street, on THURSDAY, May 11, June 14 and 28, and July 13, to commence at Three o'clock, on which occasion he will be assisted by several eminent vocal and instrumental performers.—Tickets, 3s. 6d.; Reserved Seats, 6s. each; subscription to the series, or family tickets to admit four to one concert, 10s. 6d. to be had only at the above rooms, and of Messrs. Wheatstone & Co., Patentes of the Concertinas, 20, Conduit-street, Regent-street.

HERR STRAUSS at EXETER HALL, with his renowned Band, will give a grand INSTRUMENTAL AND VOCAL CONCERT at the above Hall, on MONDAY EVENING, May 14th, to commence at 8 o'clock precisely, on which occasion he has secured the assistance of the following eminent artists.—Mdlle. Jetty Treffz her second appearance at Exeter Hall, Misses A. and M. Williams, Herr Stigelli (tenor from the Theatre de la Scala, at Milan, his first appearance), and Mr. George Barker. Programme.—Part I. Overture, 'La Gazza Ladra,' Rossini; Waltzes, 'Efter Träume' (Efter Dreams), Strauss; Duett, Misses A. and M. Williams, 'The Two Forest Symphs,' Stephen Glover; March, 'Der Kaiser,' Strauss (lastly appointed as an army march by His Majesty the King of Prussia); Ballade, Herr Stigelli (his first appearance in this country, 'Der Neugierige,' Schubert—'War ich ein Engel,' Nonpou; Polka, Alice, Strauss (composed expressly for, and performed by him and his celebrated band, at Her Majesty's State Ball, on April 30th); Ballade, Mdlle. Treffz her second appearance at Exeter Hall, 'Schöne Mädchen' (Jesens), Spohr; Waltzes, 'Deutscher Lust' or 'Donau Ueber' (Song of the Danube), Strauss; Quadrille Militaire, Strauss; Ballad, George Barker, 'Lewellyn's Bride,' George Barker; Caprice, 'The Carnival of Venice,' Strauss; and 'The Wandering Minstrel'; 'Peaceful Nights,' Stephen Glover; Polka, 'Exeter' (composed expressly for the occasion) Strauss; Waltzes, 'Die Schwalbe' (The Swallow), Strauss; (Hymn dedicated to the Queen and Prince and his celebrated band at Her Majesty's State Ball, on April 30th). Herr Kube will preside at the Piano-forte.—Area, Western Gallery, and Upper Platform, 1s.; Reserved Seats in Area, 2s. 6d.; Central Reserved Seats, 3s. To be had of his publicists, Messrs. G. & Co., 6, New Burlington-street; of all Music-sellers; at the Hall, and the libraries.

Mrs. ANDERSON, Pianiste to Her Majesty the Queen and the Queen Dowager, and Musical Instructress to the Princess Royal, has the honour to announce that her ANNUAL GRAND MORNING CONCERT will take place at the QUEEN'S CONCERT ROOM, Hanover Square, on FRIDAY, May 25, to commence at Two o'clock precisely, on which occasion she will be assisted by Messdames Grial, Dorus-Gra, Jetty de Treffz, and Angri; Signori Mario, R. Costa, Wariel, and Pischke; Piano-forte, Mrs. Anderson; Violin, M. Salnton; Violoncello, Signor Pinti; Contra-Basso, Signor Bottesini. The Orchestra will be complete in every department. Conductor, Signor Costa.—Boxes, Stalls, and Pit Tickets may be had at all the principal Music Warehouses, and of Mrs. Anderson, 21, Manchester-street.

SHAKESPEARE ENTERTAINMENTS.—CROSBY HALL, BISHOPSGATE-STREET.—MR. HENRY NICHOLLS has the honour to announce that in consequence of the increased success of his DRAMATIC READINGS of the PLAYS of SHAKESPEARE, with Ideal Personifications of the Principal Characters, they will be given for the Third Time at Crosby Hall, Tuesday, May 10th, HANLEY; Friday, May 13th, MACBETH; Tuesday, May 20th, MEASURE FOR MEASURE.

Admission, Hall, 2s.—to the Course, 4s.; Gallery, 1s.—to the Course, 2s.—Tickets to be had at the Hall. Commence at Eight o'clock.

CONCERTS OF THE WEEK.—These have been numerous,—of every form and order.—The grand Concert at Covent Garden, on Monday, opened with the 'Stabat' of Rossini; a work from which we would gladly now rest awhile, and for which the 'Lauda Sion' of Mendelssohn would prove a noble, and we imagine, a popular substitute. The miscellaneous Act—a selection of operatic music—furnished us with matter for a remark or two in completion (or correction) of the characters recorded of the new singers. Miss Hayes was heard to far better advantage than on any previous occasion: if she would lay by an occasional disposition to exaggerate some of her

effects she might become most attractive as a concert *soprano*. The healthy atmosphere of taste and connoisseurship in which she now finds herself, as compared with the feverish air of Italian enthusiasm for bad music in which her reputation was made—should exercise a good influence upon her, if her intelligence bear any proportion to her natural gifts.—The unaccompanied quartett from the 'Stabat' was *encored*, and also Signor Mario's delicious Serenade from 'Don Pasquale'—Mdlle. Angri's 'Una voce' from 'Il Barbiere,' which we missed on a previous evening, is the most wondrous display of legitimate brilliancy from a *contralto* we ever heard; *legitimacy* in her case not wholly excluding eccentricity. Voltaire when writing from Berlin has shown how much there may be in a '*ma*.' Mdlle. Angri's *Rosina* gives us auricular demonstration of the force which may reside in a '*ma*.' We dwell upon this lady's career with greater minuteness than usual, because we observe that all those who are accustomed to judge by pattern and precedent appear puzzled to know what to make of her.

The Society of Female Musicians gave its concert on Monday. The ladies named in the programme were Mdlle. de Treffz, Miss Lucombe, Miss Dolby, Miss Bassano, Madame F. Lablache, Miss Deakin a pupil of Mrs. A. Shaw, Mrs. Noble and the Misses Williams.—The gentlemen were Mr. Whitworth, Mr. C. Braham, Mr. Machin and Signor Marras. The instrumental *solos* were to be by Herr Cossmann (violinello), Herr Flersheim (violin), Signor Briccialdi (hute) and Miss Kate Loder (piano-forte).—The conductors were Mr. Benedict and Mr. W. S. Bennett. The remarks offered last week absolve us from dwelling critically upon this entertainment beyond repeating that since the Society of Female Musicians is known to be financially in a thriving condition it might, without any violation of its charter, on occasions like Monday give assistance to the female talent of England, in a manner natural, graceful and interesting.—We observe that Mr. W. S. Bennett advertises that it is his purpose to hand over the proceeds of his coming Concert to the Governesses' Benevolent Institution.

On Tuesday Miss Dolby and Mr. Lindsay Sloper gave their concert. The lady sang the grand *tratto scena* from 'Zelmira' (why do none of the opera-managers in agonies for novelty think of 'Zelmira'?), a Romance by Mendelssohn, and a charming lied by Moscheles, beautifully—also two English Songs. Mr. Sloper played twice, his first piece being Mozart's Concerto in c minor. M. Oulibicheff will never forgive us for calling the first two movements of this work utterly antiquated—but antiquated they are, if the word has any applicability. Given on a piano-forte and with an orchestra of our time, the meagreness and mechanical structure of the composition are beyond the power of being disguised by even Mr. John Cramer's grace as he loved to administer it to Mozart. Tuneable as are the melodies, they are not so fresh as to carry off the formality and conventionalism with which they are mixed up.—The second piece chosen by Mr. Sloper was Mendelssohn's concert Rondo in E flat; a movement little less brilliant than the *finale* of Weber's Concert *Stück*,—demanding that union of force with extreme vivacity of finger which none possessed in like degree with the composer. But few living pianists could have given the work better than Mr. Sloper. His cadence, too, to the Concerto of Mozart was at once cleverly and solidly fancied. The violin-playing of young Herr Joachim was among the greatest attractions of this well-composed concert. As regards mastery of his instrument he has nothing to learn: his tone is magnificent—his execution beautifully measured. His reading of Spohr's *scena cantante* was broad, dignified and expressive. He plays with a care which bespeaks youth,—so rarely is it maintained in after-life unless the exhibiting artist be strong enough to avoid be-

* The amount of such ministration was too curiously large to be passed over. When M. Liest played octaves for single notes, &c., during his visit to England, and was roundly abused by the inconsistent for so doing, we appealed to Mr. Cramer's known manner of performance as a warrant that such exercise of discretion was in some quarters warranted for 'classical.' Turning a day or two since for reference to Mr. Cramer's published edition of this very Piano-forte Concerto, we find the slow movement from beginning to end marked with the faintest *flageolet*-work, but never a sign or indication to explain what the original text may be—and what is the gloss thereupon.

coming satiated with success and perpetual intercourse with music. But in another and contrary respect Joachim's playing is healthily young,—because the last touch is wanting to it, that fire and individuality which, when they do come, come all the brighter and keener for having been awhile deferred. Precocious self-assertion is apt to merge into mature imbecility or exhaustion—or to be exaggerated into a yet more diseased eccentricity. We have a right to look to Joachim as to one of the pillars of German music when the vexed waters of civil discord shall have subsided; since his progress is at once more than could have been expected,—and not more than those like ourselves (suspicious of prodigies) could desire. Miss Lucombe, Mr. Sims Reeves and Mr. Whitworth assisted Miss Dolby most skilfully,—and Mr. Wilby's band played Mr. W. S. Bennett's overture to 'The Wood Nymphs' with great nicety.

The features of the Second Academy Concert which claim specification were a MS. Symphony in a minor by Mr. Layland,—and a MS. solo, 'Tuba Mirum,' composed by Mr. Von Holst. We must also note the name of Mr. Swift; who sang the supplementary tenor song, the sweet 'Dalla sua pace' from 'Don Giovanni.' He appears to be gifted with a light tenor voice; a trifle lower perhaps than our exaggerated modern music demands—but still of pleasing and genuine tenor quality—and, as such, a treasure worth caring for and cherishing. With labour, intelligence and modesty, his fortune is assured.

HER MAJESTY'S THEATRE.—The Sunday Papers this week announced the purchase of a 'special licence' for the use and comfort of Mdlle. Lind—further, 'those who should know' assure us that—deaf to *Punch's* pleadings, unconvinced by the elaborate reasonings of *The* —, and unmelted by the ovations from every corner of the Opera-house which have been lavished upon her during her half-dozen performances—the Swedish Lady's appearance in 'Roberto' on Thursday was her last stage triumph. An official announcement bearing some such import naturally crowded the theatre to an excess which recalled the Sontag and Pasta nights, the Paganini Concerts, 'I Puritani' in its glory, and the appearance of the 'Emperor of Russia.' Of a performance given under such circumstances there is small need to speak: especially as it is not Mdlle. Lind's first farewell to the public. It is understood that she will resume her career as an oratorio and concert-singer at no very distant period. Supposing (*argumenti gratia*) all which has been promised for her to happen—that Mdlle. Lind's retirement from the Opera House is final—we conceive the world's gain thereby to be greater than its loss. While we admit to the utmost Mdlle. Lind's admirable gifts as a musician and her rare vocal accomplishments—never forgetting the while how regal munificence has kept pace with her popularity—we are no less convinced that her operatic career, in England as in Germany, has afforded the most flagrant illustration of 'the star system' which has appeared in our time,—and has proved more exhausting to the public than profitable to Art. As in the case of Madame Catalani, everything which could endanger her supremacy has been neglected and made of small account. She was to be the Opera; and thus the works of combination in which she appeared—Meyerbeer's 'Roberto' and Mozart's 'Figaro'—were comparative failures, owing to the inferiority of the *ensemble*. Mdlle. Lind's departure not only places the management of Her Majesty's Theatre in an unenviable position, but encumbers with difficulties the career of her successor. This, for the present, is to be Mdlle. Albioni—who is to appear to-night in 'La Cenerentola.'

ROYAL ITALIAN OPERA, COVENT GARDEN.—It is only just to an artist so peculiar as Mdlle. Angri to try her in divers characters: her place is finally apportioned: and the more, since it is obvious that whatever be her strong points want of dramatic intelligence or monotony are not among her weak ones. Her voice, too, by its very singularity is calculated to exercise a misleading influence by withdrawing the attention from the singer's style. To speak historically, we are told that Mdlle. Angri has always advanced in favour with the public wherever she has been; and we are disposed to fancy that

which a course may be run also in London. At all events the *Orsino* is by *Lucrezia* has substantially imitated Mdle. Angri's establishment in Covent Garden favour. Musically, there can be no question about the *Brindisi* is given by Mdle. Albani with a more luscious geniality;—but here our preference of the latter lady ends, since the new *contralto* makes a character of that which in Mdle. Albani's position was merely a drinking song. Mdle. Angri's animated and impressive declamation in the Prologue added to it a spirit heretofore unattained. The phrase—

Maffio Orsino, Signora son io,

gives her part in the scene to the level of *Lucrezia's* rage or *Gennaro's* horror. An air (we fancy by *Pacini*) introduced in the second act, gives scope to Mdle. Angri's brilliant execution. This is firm and rapid—sometimes perhaps too rapid. There is such a thing as proportion even when display is the object—just as much as there exists a harmony even in grotesque art. Now, it sometimes happens that the melody and the ornamental passages with which it is alternated, after the receipt-fashion of modern Italian writers, are by our guest taken in *tempi* too widely distinct. Certain of her Southern vowels, too, seem to us exaggerated. In short, in her case *settlement* may possibly prove to be the want which, as with almost every artist, exists as an "if" betwixt him and absolute perfection. The '*Lucrezia*' can never have gone better than it does this year. But we shall be glad to exchange it for the '*Roberto*' which is to be produced to-night, or for '*Don Giovanni*,' advertised for Thursday next. We are told, too, that already preparations are in progress for '*Le Prophète*.'

DRURY LANE.—German Opera.—Connoisseurs of "the old rock" hold opinions regarding German opera which differ from ours. Confused by the spell of the grand masters of instrumental composition and harmonic science,—misled by the charming surprise which '*Der Freischütz*' and '*Fidelio*' excited in London when those operas were completely executed by native artists seventeen years ago,—forgetting the strides which Italians, French, and English have of late made in orchestral discipline,—German Opera enjoys with them a threefold prestige, overpassing the bounds of fair appreciation, and claiming, as matters stand, some statement in mitigation. The "good debts" for which we are in our "cousins" books are of the first importance and of vast amount. What should we be without their instrumental and choral compositions? But we must not therefore be willing to prefer vocal music which is unvoiced, or to extol singers who have never learned to sing. We are too apt to mistake offsets and coincidences for collateral truths,—to accept indiscriminately,—to cleave to our favourites irrationally,—to love and to patronize (not to hate) immoderately. Hence those whose duty it is to "keep the balance true," and who are familiar with German Opera abroad and at home,—with the limitations of its repertory and also of its means and manners of execution,—must not be arraigned as grudging or sarcastic if their praise take other forms and be smaller in amount than that of the wholesale rapturist with whom every musical ware is noticeable and perfect—provided only it arrive from Berlin, Dresden, or Vienna.—The '*Nachtlied*' of Conradin Kreutzer, for instance, with which the company now here opened its season on Wednesday, cannot be chronicled as a brilliant performance. The opera is weak as a composition,—not rising in value above the level of the third-rate productions given at the *Opéra Comique* of Paris, and far less amusing. The story is puerile; and the one situation which it contains—that, we mean, where the watcher in the old Moorish castle fights with the ruffians—is absurd rather than effective.—Then, as to execution, the orchestra, over which Herr Anschütz presides, is too small for Drury Lane Theatre, and not by any means of first-rate German quality. The chorus is prompt and powerful, attacking higher notes than English voices do readily,—but always harsh and occasionally out of tune. Passing to the solo singers,—of Herr Pischek the *Athenæum* has small occasion here to speak in commendation, more especially as his performance in this very opera [*Id.* No. 993] has been reported upon by a correspondent. The ruthless east winds which have been making such havoc among the Italian tenors appear to have laid him also under

contribution; but we trust and believe this to be only a passing aggression. Herr Erl, from Vienna, is an agreeable but feeble tenor, with more art and method in his singing than Herr Schmetzer of energetic memory, but with less power and brilliancy than Herr Tichatschek. Madame Marlow has a small *soprano* voice, not strong in the lower notes, but of sufficiently extensive compass. Her action is ungraceful. All the artists, however, exhibit a welcome and meritorious earnestness. There is no trifling with their music or with their public,—there is neither indifference nor coxcombry among them; and this is the strong point which we would fain see emulated by our opera ladies and gentlemen. Could a like spirit be infused into the English dramatic singers who are now within call, they might presently distance any, save Italian, competition. We may add, without any egregious self-praise, that they could be immediately exhibited in half-a-dozen English operas in story and music infinitely worthier than Conradin Kreutzer's '*Nachtlied*.' To return to our guests. We wish them heartily all success while we speak honestly of their claims; and trust that they will treat us to the masterpieces of German Opera which there is no hearing on other terms—such as the '*Freischütz*' and '*Euryanthe*' of Weber, the '*Einführung*' of Mozart, the '*Zemire und Azor*' of Spohr, &c. We fear that the *Opéras* of Glück are beyond the power of the company to execute adequately,—and would rather wait than see them compromised by performance on too small a scale.

ST. JAMES'S.—Mid-way—in point of time and of talent—betwixt MM. Auber and Halévy stands a composer who had he lived might possibly have rivalled either writer in the good service done by him to French opera:—since he appears to have possessed that resolution to make progress and to achieve which is its own fulfilment. Assailed by "Fortune's spite" with a more than usual number of bad, contradictory chances—his earlier works, moreover, displaying few evidences which justified hopeful prophecy in the bystander,—poor Hérold was only beginning to find the individual use of his powers, and to expand under the influences of public favour, when he was struck down by Death. His works, then, must be accepted as indications rather than as complete expressions of his talent. Piquancy was by him carried almost to the point of monotony. On hearing '*Le Pré aux Clercs*' after a long interval, we were struck by the immoderate use of the octave flute in the score,—which by reiteration becomes almost annoying to the ear. But that Hérold might in serious dramatic music have exhibited a sweep of outline nobler than Auber ever commands is, we think, shown in certain portions of '*Zampa*,' particularly in the final duet. On the other hand, '*Zampa*' no less than the '*Pré aux Clercs*' reveals an occasional levity in the form of its melodies, which would put any other composer than a French one out of the pale of toleration. Yet, let it never be forgotten that commonplace has not one and the same meaning all the world over—any more than comedy. Scenes which amuse a German audience would drive an English one to sleep: the *tirade* which to us reads like a passage from '*The Speaker's Assistant*' is counted by our neighbours among their crown-jewels of classical dramatic poetry. To return: in Hérold there is more grace than in Halévy, less finesse and completeness than in Auber;—while, during the latter portion of his career, betwixt *opus* and *opus* might be seen the distinct and rapid development of an individuality which had been long at fault, perhaps because of the epoch in which it appeared—perhaps because of the difficulties which impeded its earlier utterance. Further remarks upon Hérold might be offered; but character-drawing (always a pleasant task) must not entice us into prolixity. Bad or good, his turn has come in England; though we do not fancy '*Le Pré*' likely to prove as popular as others of the French comic operas produced by Mr. Mitchell. The story is not the happiest possible; while, as regards execution, the sentimental lover, M. Octave, is more lugubrious than sentimentalist should be,—and Mdle. Charton looks rather too prosperous for *Isabelle*, though she sings the *bravura* in the second act capably. Mdle. Martial pleases us more as *Madame Giro* than she has hitherto done. *Caterelli* is an ungrateful part, calling for finer

touches than M. Soyér commands. We observe that M. Zelger of the Brussels corps has been added to the company.

SADLER'S WELLS.—A new and original play, the work of an American whose name has not yet transpired, was produced here on Thursday, under the title of '*Calaynos*.' This is the name of the hero; a Moorish noble, who has wedded a Castilian lady, ignorant of his origin. This is taken advantage of by a friend *Don Luis* (Mr. Marston), who to his profligate vices adds the crime of ingratitude. *Calaynos* (Mr. Phelps) has paid his debts, and invited him to his castle; where the villain incites the secluded wife (Miss Cooper) against her too-confiding lord,—a scholar who for his books somewhat neglects his domestic arrangements. There is a sad want of amusement in *Calaynos's* castle,—to the great annoyance of the waiting woman, *Martina* (Mrs. Marston). By her means a clandestine meeting is contrived between the *Donna Alda* and *Don Luis*; when the latter informs the lady of the stain in her husband's blood. While she swoons, he bears her away; *Martina* meantime flying with *Soto*, *Don Luis's* servant (Mr. Hoskins). On discovering the elopement of his wife, the agony and remorse of *Calaynos* are very great,—and proved in the acting highly effective. The tragedy, written in too diffuse a style, had moved slowly up to this point; here the unexpected passion brought down the curtain at the end of the fourth act with merited applause. The fifth is occupied with the return and death of *Donna Alda* and her husband's revenge on her seducer. The first scene of this act was not without pathos; but the rest was ill managed and hurried,—so much so as to imperil the final success of the piece. There are, however, considerable merit in its general conception and many specific beauties in its diction and dialogue. Its defective conduct shows the mark of an inexperienced hand. It was placed on the stage with all befitting accessories,—and on the whole well performed.

MARYLEBONE.—This theatre proceeds successfully in its pursuit of novelty. On Monday, a translation of the '*Virginie*' of M. Latour (de Saint Ybars), was produced on its boards. A classical tragedy on such a subject in a country which already possesses Mr. Knowles's '*Virginus*' was a daring experiment. It was, however, successful. Of M. Latour's tragedy we have before spoken. It contains many reminiscences of Mr. Knowles's drama,—but it is altogether conceived and composed in a more severe and more rhetorical style. The fourth and fifth acts are highly effective,—and the final tableaux is very fine. Mrs. Mowatt performed the character of *Virginie* in a pleasing manner. Mr. Davenport was forcible in *Virginus*; and *Appius Claudius* found in Mr. Johnstone an adequate representative. Miss Villiers enacted the part of *Fausta*—the sister of *Virginie* and a priestess of Vesta,—with much pathos and dignity. The tragedy was placed on the stage with costumes, scenery and appointments, remarkable for richness, propriety and taste.

NEW STRAND.—A domestic piece from the French, entitled '*A Mother's Bequest*,' was produced on Monday. Mrs. Stirling plays the heroine; a disinterested girl who, left in charge of two orphan brothers and a sister, and burthened with a debt of honour incurred by her deceased and insolvent father, submits to much self-sacrifice in the discharge of her different obligations. The other parts were well fitted by Mr. Leigh Murray, Mrs. Compton, and Mr. Henry Farren.

MISCELLANEA

Archæological Discoveries Abroad.—We read in the *Journal de Villefranche*:—"A propos of antique tombs discovered at Morancé, we have spoken of an excavation known by the name of '*Sarrasinère*.' Two more excavations of a similar nature exist, one at St. Jean des Vignes,—the other at Belmont, a commune adjoining Morancé. We subjoin a few particulars concerning these subterranean caverns; access to which is for the most part difficult owing to the crumbling of the earth. That of St. Jean des Vignes, a hamlet of Pourrière, is in a better state of preservation than the other two. The principal entrance, situated at the eastward descent of a little mound, is roofed for a length of 30 mètres by 10.

Flagwork extends along the whole of the roofed space; beyond it, the cavern becomes narrower and leads to an outlet in another direction. What was the object of these subterranean passages to which tradition has given the name of 'Sarrasnières'? Of this we are ignorant. Were they the work of the Saracens? If so, for what end? In the neighbourhood, it is thought that they were intended for the confinement of captives; others imagine that the caverns with two outlets had been constructed by the inhabitants themselves to serve as a momentary refuge against the destructive invasions of the barbarians. There are numerous conjectures on the origin and destination of these gigantic excavations, but certain it is that the fields which surround them are full of ruins and tombs. The latter appear to date as far back as the first period of the Christian era,—which will correspond with the time of Charles Martel, that great exterminator of the Saracens. It may be presumed that the genius of devastation has visited these places,—that great combats have there taken place, in which all the remains of Roman civilization have disappeared, traces of which exist only underground, and are to be met with in numerous fragments of statues, columns and mosaics, and in heaps of Roman tiles, which are visible at every step. Such is the aspect of the spot where were discovered, a few years since, the Anse mosaics.

Black Rain in Ireland.—We make the following extract from a report of the proceedings of the Royal Dublin Society, in a late number of the *Dublin Freeman's Journal*.—"Professor Barker presented to the notice of the Society a bottle containing a portion of black rain which had been transmitted to him from Carlow, with a view to satisfy the scruples of many persons who appeared to doubt that rain of this description had fallen. He had received communications on the subject from persons residing in several of the districts in which the rain had descended; and he was in a position not only to state that such rain had actually fallen, but to mention the space of country over which it had been diffused. The specimen which he presented to the Society had been sent to him from Carlow, accompanied by a letter in which the writer mentioned that at the time of its collection it was uniformly black, and resembled ordinary writing ink; but he (Dr. Barker) found that after allowing it to stand for a short period, the black colouring matter separated from the water with which it had been mixed, rendering the colour of the rain much lighter than at first. The places in which this phenomenon occurred were Abbeyleix, Carlow, Kilkenny, and Athy; from which it would appear that the black shower had extended over an area of more than 400 square miles. As far as he had been able to ascertain, it occurred about 6 o'clock in the evening of the 14th inst., being preceded by such extreme darkness that it was impossible to read except by candle light. After this darkness had existed for some time, a hail storm, attended with vivid lightning, but without thunder, occurred,—and when this subsided the black rain fell. It was mentioned by his Carlow correspondent that upon examining a quantity of this rain just after it had fallen, he found it had an extremely fetid smell and a very disagreeable taste,—that it had left a stain upon some clothes on which it had fallen,—and that cattle refused to drink it. At Abbeyleix and Athy, where the shower descended at the same moment, the appearance of the rain was precisely similar to that which fell in Carlow; but it was unaccompanied by the lightning which had been observed at the latter place. Dr. Barker then stated that as yet he had not been enabled to make a complete chemical analysis of the rain."

TO CORRESPONDENTS.—J. C., of Nuremberg—W. T. S. P.—E. J. L.—T. O. W.—C. P. R.—received.
New System of Geography.—We have received a third letter from the Dean of York; though, as far as we can understand, it has little other object than to inform us that he expected our treatment of his second—namely, that we should not insert it. This, we think, was a very reasonable expectation on the part of the Dean,—but we had not given him credit for it, in consequence of his sending the letter. We are glad, however, that in carrying out our own views we have for once found them to coincide with those of the Dean of York,—though we still think his mode of producing this agreement somewhat eccentric.

Erratum.—P. 465, col. 1, line 40. The picture by Mr. Jenkins called "Jealousy (162)," should have been entitled *The River's Wedding, Brillant* (15).

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